

GREAT MUSIC FOR GREAT CATHEDRALS

AN EVENING OF SOUND AND
LIGHT ♦ ♦ ♦ WITH DIRECTOR
JAMES SAVAGE ♦ AND LIGHTING
DESIGNER LINET HENRY ♦ NARRATORS
ROBERT DAHLSTROM AND CAROLYN
GRAVES ♦ CATHEDRAL ORGANIST
JOSEPH ADAM ♦ CATHEDRAL
ASSOCIATE ORGANIST CLINT KRAUS
♦ THE CATHEDRAL SOLOISTS ♦
LISA CARDWELL PONTÉN SOPRANO
♦ LINDA STRANDBERG SOPRANO ♦ YA-LI
LEE CHENG SOPRANO ♦ KATHRYN WELD
MEZZO-SOPRANO ♦ HOWARD FANKHAUSER
TENOR ♦ THOMAS THOMPSON BARITONE
♦ NORMAN SMITH BASS ♦ THE
CATHEDRAL BRASS ♦ THE CATHEDRAL
CHOIR OF ST JAMES ♦ THE WOMEN OF
ST JAMES SCHOLA ♦ MEN'S CHANT
CHOIR ♦ THE SCHOLA CANTORUM ♦
JUBILATE! ♦ ST CECILIA SINGERS ♦ ST
GREGORY CHOIR ♦ ♦ ALSO FEATURING
THE CATHEDRAL SERVERS ♦ PRESENTED
ON FRIDAY & SATURDAY ♦ FEBRUARY
TWENTY-EIGHTH & MARCH FIRST 2014 ♦
♦ ♦ AT EIGHT O'CLOCK IN THE EVENING
♦ ST JAMES CATHEDRAL
♦ ♦ ♦ ♦ ♦ SEATTLE

Please turn off all cell phones and pagers.

We request that there be no flash photography or videography.

Restrooms, including family restroom and wheel chair accessible restrooms are located in the northeast vestibule.

GREAT MUSIC FOR GREAT CATHEDRALS

PLEASE RESERVE APPLAUSE FOR THE CONCLUSION OF THE PLAY OF DANIEL BEFORE THE INTERMISSION AND FOR THE CONCLUSION OF THE ELGAR AT THE END OF THE PROGRAM

2 0 1 4 IMPROVISATION ON “VENI SANCTE SPIRITUS” by
ST. JAMES CLINT KRAUS For as long as pipe organs have been a part of
CATHEDRAL the musical resources in cathedrals, a vital skill of organists has
SEATTLE been their ability to improvise on existing chants and other
melodies, creating “instant music” tailor-made for the liturgical and
ceremonial needs. CLINT KRAUS, ROBL ORGAN, CATHEDRAL CHAPEL

THIRTEENTH VENI SANCTE SPIRITUS—THE GOLDEN SEQUENCE
CENTURY attributed to STEPHEN LANGTON Langton, Archbishop
METROPOLITAN of Canterbury, is believed to have composed the “Golden
CATHEDRAL OF Sequence” for Pentecost. As with many of the over 1500 sequences
S A I N T composed by medieval musicians, each line is repeated antiphonally
SAVIOUR but with new text. Langton also is credited with our present
CANTERBURY division of the Bible in chapters and with leading the baron’s
struggle which forced King John to sign the Magna Carta (1215). WOMEN OF ST.
JAMES SCHOLA ♦ JUBILATE! ♦ CLINT KRAUS, ROBL ORGAN, CATHEDRAL CHAPEL

1 9 5 4 “KYRIE” from MISSA “SALVE REGINA” by JEAN
CATHEDRAL OF LANGLAIS The *Missa “Salve Regina”* was first sung at Notre-
NOTRE- Dame, Paris, on Christmas, 1954, using all the Cathedral’s
D A M E available musical forces—congregation, men’s choir, treble choir,
P A R I S two brass ensembles, choir organ, and great organ. Langlais’ rhythmic
vigor and his use of chant melodies, parallel fourths, octaves,
and cadential patterns suggest a 20th-century tribute to the blossoming of harmony
in western music associated with the great medieval musicians of the Cathedral of
Notre-Dame. MEN OF THE CATHEDRAL CHOIR OF ST. JAMES ♦ CATHEDRAL BRASS ♦
JOSEPH ADAM, GALLERY ORGAN ♦ CLINT KRAUS, EAST APSE ORGAN ♦ LOREN
PONTÉN, WEST GALLERY CONDUCTOR ♦ CONGREGATIONAL PORTIONS SUNG BY THE
WOMEN OF THE CATHEDRAL CHOIR OF ST. JAMES, WOMEN OF ST. JAMES SCHOLA,
JUBILATE!, AND ST. GREGORY CHOIR

TWELFTH TWO PROCESSIONS from CODEX CALIXTINUS - DUM
CENTURY PATER FAMILIAS and NOSTRA PHALANS attributed to
CATHEDRAL OF ATO, EPISCOPUS TRECENSIS The Cathedral of Santiago
ST. JAMES de Compostela—believed to be the burial site of the Apostle James—
COMPOSTELA became the most popular European pilgrimage destination for long

periods of the Middle Ages. Safer than routes to Jerusalem, less mountainous than paths to Rome, the pilgrim roads to Compostela originated in the far corners of Christendom and converged on the Spanish cathedral. Poets and saints, musicians and merchants, artists and all classes of medieval society traveled together, sang together, and prayed together in celebration of the Feast of St. James. *Let our happy company rejoice on this day when James goes to glory, tasting heavenly joys forever in the courts of the angels!* The 18-foot St. James puppet is modeled after a processional image featured each year in Compostela's mid-summer celebration of the saint. SCHOLA CANTORUM ♦ JUBILATE! ♦ ST. CECILIA SINGERS ♦ ST. GREGORY CHOIR ♦ CATHEDRAL CHOIR OF ST. JAMES ♦ THE YOUTH SERVERS OF ST. JAMES ♦ PEGGY MONROE, PERCUSSION ♦ MATTHEW KOCMIEROSKI, SEMETRON ♦ TYRONE HEADE, MUSSETTE ♦ MEN'S CHANT CHOIR ♦ DAVID HOFFMAN, CANTOR ♦ AUGUST BRUNO, KNIGHT OF MALTA CRUSADER

2 0 1 2 KYRIE and AGNUS DEI from MISSA BREVIS for TREBLES and MULTIPLE KEYBOARDS by BOAZ AVNI St. James Cathedral was asked by the young Israeli composer to present his Mass' first cathedral performance after earlier non-cathedral concert performances in Europe and North America. SCHOLA CANTORUM ♦ ALEXANDRA JOHNSON, MATTHEW JOHNSON, CHRISTOPHER CARON, ANGELO RONDELLO, CLINT KRAUS, JOSEPH ADAM, SYNTHESIZER KEYBOARDS ♦ STACEY SUNDE & REBEKAH GILMORE, CONDUCTORS

C 1 1 3 0 O QUANTA QUALIA by PETER ABELARD Abelard's tragic love affair with Heloise has consistently outshone his achievements as a philosopher, poet, and musician. Forced apart by the contrivances of Heloise's uncle, Abelard became a monk and Heloise a nun, but this did not end the connection between the two lovers. In the midst of many other projects, Abelard composed a hymn-book for Heloise, now abbess of her convent. *O quanta qualia* was written for her community to sing at Saturday Vespers. Abelard's hymn describes the wondrous, unceasing melody sung both here on earth and by the angelic seraphim in heaven. Seraphim ("the burning ones") are described by Isaiah as having six wings, whose cries caused the very entrance of heaven to shake. "One of the Seraphim flew to me holding a burning ember. He touched my mouth with it and said, 'Behold, your sin is purged.'" HOWARD FANKHAUSER, PETER ABELARD ♦ LINDA STRANDBERG, HELOISE ♦ WOMEN OF ST. JAMES SCHOLA, THE NUNS OF THE PARACLETE CONVENT

1 9 0 9 FEIERLICHER EINZUG DER RITTER DES JOHANNITZORDENS by RICHARD STRAUSS Composed for a procession of the Knights of the Order of St. John before the Cathedral of St. Stephen, this great ceremonial work was written by Strauss at the height of his artistic success,

between the two operas *Elektra* and *Der Rosenkavalier*. The original version, played on the front steps of St. Stephen's, was scored for 25 brass and timpani. Strauss later wrote versions of the piece for organ, orchestra, and many other instrumental combinations. CATHEDRAL BRASS ♦ JOSEPH ADAM, WEST GALLERY ORGAN ♦ THE CHOIRS AND SERVERS OF ST. JAMES CATHEDRAL

1978 AVE VERUM CORPUS by COLIN MAWBY In 1968, James Savage spent time during graduate studies at Westminster Cathedral under the guidance of then music director Colin Mawby. Since then, the two cathedral musicians have maintained their relationship as they have served on various international committees and projects. In 2000, St. James' performance of Mawby's *Ave verum corpus* at the American Guild of Organists national convention in Seattle heightened American interest in Mawby's compositions and stimulated a striking increase in performances of his sacred music. CATHEDRAL CHOIR OF ST. JAMES ♦ CLINT KRAUS, EAST APSE ORGAN

13TH CENTURY VETUS ABIT LITTERA, ascribed to PEROTIN [?] Perotin and other Notre-Dame composers of the early 13th-century created music to match the splendor of their newly-completed cathedral in Paris—a new style of music called “conductus”—to accompany processions in the monumental new space; a new richness of music for four voices to fill the vast space. *Vetus abit littera* (“the old law has passed away. A virgin gives us a new son”) was sung during one of the great processions of Christmas. STACEY SUNDE, CHRISTINE KNACKSTEDT, HOWARD FANKHAUSER, THOMAS THOMPSON ♦ REBEKAH GILMORE, CONDUCTOR ♦ CATHEDRAL YOUTH SERVERS ♦ AUGUST BRUNO, DEACON

12TH CENTURY LUDUS DANIELIS “THE PLAY OF DANIEL” COMPOSED BY THE YOUTH OF THE CATHEDRAL OF ST. PIERRE SCHOOLS OF BEAUVAIS The sacred drama of the Middle Ages grew naturally out of the processions and pageantry of cathedral liturgies. At Beauvais, the youth of the cathedral school composed this drama, which they staged using the cathedral vestments and sacred vessels to portray the sumptuous court of old Babylon. In the same year as the manuscript of *The Play of Daniel*, this vibrant community set about the building of what would have been the highest nave in Europe, had it not collapsed almost immediately after it was roofed. AUGUST BRUNO, DEACON ♦ ALEXANDRA JOHNSON, DANIEL ♦ MCKENNA REITZ, QUEEN ♦ MARY ELIZABETH ADLER, ANGEL ♦ GREGORY PHILLIPS, KING ♦ JUBILATE!, KING'S COUNSELORS & QUEEN'S PRINCESSES ♦ SCHOLA CANTORUM, SATRAPS ♦ COURT BAND: PEGGY MONROE & MATTHEW KOCMIEROSKI, PERCUSSION ♦ MATTHEW JOHNSON & CLINT KRAUS, MEDIEVAL ORGAN ♦ THE CATHEDRAL BRASS ♦ BARBARA COTTON, CHOREOGRAPHY

1998 **ST. JAMES CATHEDRAL SEATTLE** HYMNE AU SACRÉ-CŒUR by NAJI HAKIM The prominent Parisian composer Hakim has made significant contributions to the musical life of St. James Cathedral. Several of his works have received North American premieres here; *The Last Judgment* received its world premiere at the dedication of the Rosales organ in 2000. The *Hymne au Sacré-Cœur* is an exuberant expression of joy based on traditional French Communion hymns. The work received its North American premiere at the 1998 Great Music for Great Cathedrals performances. CATHEDRAL BRASS ♦ JOSEPH ADAM, EAST APSE ORGAN

EIGHTH CENTURY CATHEDRAL ROYAL OF SAINT DENIS PARIS GUSTATE ET VIDETE, MODE III COMMUNIO ANTI-PHON CHANT In 753, Pope Stephen crossed the Alps to anoint Charlemagne's father, Pippin, as King of the Franks at the Cathedral Royal of St. Denis. The pope brought with him, at Pippin's "request," musicians with "*the more perfect knowledge of chant; from that time onwards its use was validated far and wide.*" Many of the Communion antiphon chants still used today date from that time. "Gustate et videte" (*Taste and see how good is the Lord*) is based on Psalm 34, verses of which are sung between repetitions of the antiphon. THE WOMEN OF ST. JAMES SCHOLA ♦ LINDA STRANDBERG, CANTOR

1702 **CATEDRAL DE LA SANTA CREU I SANTA EULALIA BARCELONA** "ET VITAM VENTURI SÆCULA" and "SANCTUS" from MISSA SCALA ARETINA for five choirs of voices and instruments, two organs, and harpsichord by FRANCISCO VALLS "Sanctus! Sanctus! Sanctus!" (Holy! Holy! Holy!) is the song that shook the very portals of heaven which the Seraphim sang in Isaiah's vision. The Catalan composer Francisco Valls, who directed music at Barcelona's Cathedral for thirty years, composed a setting of the ancient text for three vocal choirs, each having three "Sanctus" phrases. The Barcelona Cathedral used multiple organs and harps to support the instruments and voices of the choirs. CATHEDRAL SOLOISTS ♦ CATHEDRAL CHOIR OF ST. JAMES ♦ CATHEDRAL BRASS ♦ MATTHEW JOHNSON & CLINT KRAUS, PORTATIVE ORGANS ♦ JOSEPH ADAM, HARPSICHORD

17TH CENTURY NOTRE-DAME PARIS PORTIONS of the TROISIÈME LEÇON DE TENÉBRES by FRANÇOIS COUPERIN Cathedrals are to serve as models for their dioceses, and 17th-century Notre-Dame in Paris, despite its conservative tendencies, frequently opened new musical doors for neighboring parishes, convents, and religious

order churches. The simplification of Roman chant at Notre-Dame was imitated in churches throughout the diocese. Couperin's Tenebræ service (1714) for the nuns at the Abbey of Longchamp was made possible in part by the musical practices of the cathedral church of the diocese. In recent years the singing of the Office of Tenebræ has been revived here at St. James Cathedral, with cathedral musicians performing the complete settings by Couperin with viola da gamba, and organ continuo. LISA CARDWELL PONTÉN AND REBEKAH GILMORE, SOPRANOS ♦ JOSEPH ADAM, PORTATIVE ORGAN

1 5 9 7
SAN MARCO
CO-CATHEDRAL OF
VENICE SONATA XIX by GIOVANNI GABRIELI The last of the great composers of the golden age of Catholic polyphony, Giovanni Gabrieli became second organist at San Marco under his uncle Andrea in 1584, and remained there until his death in 1612. More than any other of his contemporaries, he responded to the cathedral in which he worked. The instrumental splendor of church and state ceremonies inspired Gabrieli to create a new “quadrasonic” style of instrumental writing, the echoes of which can be heard in European music throughout the following century, including the polychoral music of Valls in Barcelona. The works Gabrieli created made full use of the many galleries that line the basilica. CATHEDRAL BRASS ♦ JAMES SAVAGE, JOSEPH ADAM, AND CLINT KRAUS, CONDUCTORS

1 4 3 6
CATHEDRAL OF
SANT'A
MARIA DEL
FIORE
FLORENCE NUPER ROSARUM FLORES by GUILLAUME DUFAY, preceded by TERRIBILIS EST (*How awesome is this place; this is the house of God*), INTROIT FOR THE DEDICATION OF A CHURCH, Mode III chant Composed for the dedication of Brunelleschi's dome, this motet accompanied the ceremonial presentation of a “Golden Rose” by Pope Eugenius IV. The millenium-old tradition of popes giving “Golden Roses” which never decay or die was revived this past December when Pope Francis gave a “Golden Rose” to the Basilica of Our Lady of Guadalupe in Mexico City. A pope's “Golden Rose” usually includes a golden urn with a trellis or “palm” covered with metal roses. Eugenius' Golden Rose for Florence was said to be “larger than a man.” CHRISTINE KNACKSTEDT, LISA CARDWELL PONTÉN, LINDA STRANDBERG, STACEY SUNDE, TRIPLUM ♦ HOWARD FANKHAUSER, THOMAS THOMPSON, MOTETUS ♦ MATTHEW JOHNSON, KEYBOARD, AND ALEXANDRA JOHNSON, BELLOWS, 15TH-CENTURY-STYLE ORGAN ♦ CATHEDRAL BRASS

1 9 1 0
LEGENDARY
CATHEDRAL OF
YS
BRETON LA CATHÉDRALE ENGLOUTIE by CLAUDE DEBUSSY We have never included a mythological cathedral in our Great Music for Great Cathedrals series, yet Debussy's depiction of a sunken cathedral speaks to the role “Cathedral” had in 18th- and 19th-century Romanticism, when “Cathedral” became a poetic

symbol of ancient tradition, civic centrality, and spiritual inspiration. In the early medieval world, a legend was told that when a dike burst on the coast of Breton at Ys and allowed the ocean to submerge the entire village along with its cathedral, the power of the cathedral was so strong that its bells continued to summon worshippers to worship, the organ continued to play, and the ritual continued to be performed.
ANGELO RONDELLO, PIANO

1 8 9 8
CATHEDRAL
OF SAINT
PETER AND
INDIVISIBLE
TRINITY
GLOUCESTER

“LAUDI ALLA VERGINE MARIA from QUATTRO PEZZI SACRA by GIUSEPPE VERDI During its first two centuries, the Three Choirs Festival was dominated by Handel and Purcell; in the late 19th-century, the festival opened up to “more adventurous” and “less stereotyped repertory,” including works by such then-modern composers as Verdi and Wagner. Here Verdi sets Dante’s great hymn of paradox: *Mother, daughter of your own Son, humblest and most exalted of all creatures: you through whom our human nature was so exalted that the Creator did not disdain to become his own creation!* WOMEN OF THE CATHEDRAL CHOIR OF ST. JAMES ♦ JUBILATE! ♦ WOMEN OF ST. JAMES SCHOLA

1 7 1 1
CATEDRAL
METROPOLITANA
DE LA ASUNCION
MEXICO
CITY

ANGELICAS MILICIAS for Eight Voices and Instruments by MANUEL DE ZUMAYA Zumaya, as director of the Cathedral music in Mexico City, installed a great pipe organ in the cathedral, portions of which are still playable. Although he seemed to prefer the “modern” string music, he continued to use the large wind resources of the traditional music of the Mexican cathedral. The mestizo composer (mixed Native American and European parentage) Zumaya composed one of the earliest notated pieces celebrating Our Lady of Guadalupe. The piece for two choirs and instruments suggests a familiarity with polychoral music of his contemporary Valls in Barcelona. CATHEDRAL SOLOISTS ♦ CATHEDRAL CHOIR OF ST. JAMES ♦ JUBILATE! ♦ CATHEDRAL BRASS ♦ FATHER MICHAEL G. RYAN, JOSEPH ADAM, ORGAN

1 9 2 7
CATHEDRAL OF
NOTRE-
DAME
PARIS

NAÏADES from PIÈCES DE FANTAISIE by LOUIS VIERNE The blind organist and composer Louis Vierne served as *Organist titulaire* at the great Cavallé-Coll organ of the Cathedral of Notre-Dame from 1900 until his death in 1937. In the mid-1920s, he undertook several extensive recital tours of England and North America, and was deeply impressed with the various modern organs he encountered. These encounters inspired Vierne to compose twenty-four picturesque works which he titled “Fantasy Pieces.” *Naïdes*, a musical depiction of water nymphs, is representative of Vierne’s remarkable powers of imagination. JOSEPH ADAM, WEST GALLERY & EAST APSE ORGANS

1904
SAINT
PHILIP'S
CATHEDRAL
BIRMINGHAM

“THE ASCENSION” from THE APOSTLES by EDWARD ELGAR In the final scene of his great oratorio *The Apostles*, Elgar musically presents three worlds at one time—the earthly realm of Jesus, the Apostles and Holy Women at the mount of the Ascension, the present world of the church today, and the eternal world of heaven. He paints his cosmic image of time past, present,

and eternal not through clarity of text (there are times that up to six different texts are presented at the same time) but through varied musical structures—the hymns the soloists sing, the low harmonies of the disciples, and the sublime repeated “Alleluias” of the three heavenly choirs. At the conclusion, earth, past and present, unite with the heavenly choirs in one song—“Alleluia! Alleluia! Alleluia!”
KATHRYN WELD, EVANGELIST ♦ THOMAS THOMPSON, JESUS ♦ KATHRYN WELD, MARY ♦ CHRISTINE KNACKSTEDT, MARY MAGDALENE ♦ YA-LI LEE CHENG, THE OTHER MARY ♦ HOWARD FANKHAUSER, JOHN ♦ NORMAN SMITH, PETER ♦ DAVID HOFFMAN, JAMES ♦ DANIEL CLINTON BAKER, CHRISTOPHER KRUSE, MATTHEW JOHNSON, KEN HART, TIM JOLLIFF, GREGORY PHILLIPS, LOREN PONTÉN, STEVEN TACHELL, THE ELEVEN ♦ MEN OF THE CATHEDRAL CHOIR OF ST. JAMES AND CATHEDRAL SERVERS, THE DISCIPLES ♦ WOMEN OF THE CATHEDRAL CHOIR OF ST. JAMES, WOMEN OF ST. JAMES SCHOLA, JUBILATE!, THE HEAVENLY CHORUSES ♦ CATHEDRAL BRASS ♦ MARIANNE MARTINOLI, VIOLIN ♦ CLINT KRAUS, WEST GALLERY AND EAST APSE ORGANS



The musical and liturgical life at St. James Cathedral is supported by the exceptionally rich resource of seven pipe organs in various historical styles.

12th century ♦ The medieval replica organ “Corpus Christi” was built by Frans Bosman of Portland, Oregon, in 1984, and includes three ranks of copper pipes and a set of hand-cast German bronze bells. It was a gift from the estate of Howard Hoyt.

15th century ♦ This Renaissance table organetto, “Margriet,” consists of one rank of wooden pipes spanning two octaves. It was built in 1992 by Katrin Haspelmath of Walsrode, Germany,

17th century ♦ This portative organ, “Esther,” consists of three ranks of pipes, and was built in 1979 by Alfred Führer in Bremerhaven, Germany. It was given to the Cathedral by Bob & Letha Flint in memory of Esther Zeckser Schwiesow.

18th century ♦ A second portative organ, it also consists of three ranks of pipes, and was built with divided stops for additional flexibility, as well as shifting keyboard that allows it to be played a lower “Baroque” pitch. It was built by Laukhuff/Zukerman in 1981.

19th century ♦ The West Gallery organ was designed by Dr. Franklin S. Palmer, the first music director at the cathedral. It is based on late 19th-century romantic tonal designs, and consists of 51 ranks of pipes over four manuals and pedal. It was built by the Hutchings-Votey Organ Company of Boston in 1907.

20th century ♦ The most recent addition, the “Robl” organ in the Chapel consists of seven ranks of pipes distributed over two manuals and pedal. It was built in 1980 by Cathedral parishioner Frank Robl, and was given to the Cathedral by his wife Carol and family after Frank’s death in January, 2013.

21st century ♦ The Archbishop Murphy Millennium Organ located in the East Apse is contains 49 ranks of pipes over three manuals and pedal; its four-manual console controls both it and the Hutchings-Votey organ. It was built by Rosales Organ Builders, Inc., of Los Angeles, California, in 2000.

GREAT MUSIC FOR GREAT CATHEDRALS 2014

Linnet Henry *Lighting Designer* ♦ James Savage *Artistic Director* ♦ Clint Kraus *Cathedral Associate Organist, Producer* ♦ Thomas Thompson *Coordinator of Special Projects* ♦ Joseph Adam *Cathedral Organist, Manager of Cathedral Brass* ♦ Josh Rietveldt *Production Manager* ♦ Robert Dahlstrom & Carolyn Graves *Narrators* ♦ Corinna Laughlin *Director of Liturgy* ♦ Payton Buchholz *Music Intern*

CATHEDRAL CHOIR OF ST. JAMES Joanne Deacy *Manager* ♦ Ward Johnson, *Chaplain* ♦ Barbara Cotton, *Librarian* ♦ Glenda Voller, *Robe Mistress* ♦ Glenn Lux ♦ Paulette Manuel, *Master of Ceremonies* ♦ *Soprano* Angela Arralde ♦ Gisella Bustillos ♦ Ya-Li Lee Cheng ♦ Barbara Clark ♦ Amy Kilian ♦ Shannon Flugstad ♦ Natasha Coleman McDonald ♦ Joanne Deacy ♦ Terri Gilbert ♦ Rebekah Gilmore ♦ Jane Hutcheson ♦ Bonnie Montgomery ♦ Lisa Cardwell Pontén ♦ Emmy Purainer ♦ McKenna Reitz ♦ Teresa A. Seitz ♦ Linda Strandberg ♦ Kendra Marie Thompson ♦ Sharon Whitson *Alto* Marina Alvarez ♦ Marta Chaloupka ♦ Viqui Claravall ♦ Barbara Cotton ♦ Michaela Credo ♦ Carolyn Graves ♦ Christy Hansen ♦ Stephanie Hunt ♦ Alexandra Johnson ♦ Martha MacKenzie ♦ Paulette Manuel ♦ Phyllis Ohrbeck ♦ Susan Patella ♦ Michelle Power ♦ Joanna Ryan ♦ Stacey Sunde ♦ Elsa Valle ♦ Glenda Voller ♦ Kathryn Weld *Tenor* Daniel C. Baker ♦ John Clapp ♦ Howard Fankhauser ♦ Mark Henry ♦ David Hoffman ♦ John Jarrett ♦ Christopher Kruse ♦ Sam McGuire IV ♦ Tom Mendelson ♦ Chuck Reichert ♦ Jim Shanklin *Bass* Christopher Caron ♦ Joel Flugstad ♦ Jim Freeman ♦ Ken Hart ♦ Matthew Johnson ♦ Ward Johnson ♦ Tim Jolliff ♦ Glenn Lux ♦ Zbigniew Mazur ♦ Greg Miller ♦ Domenico Minotti ♦ Dennis Montgomery ♦ Gregory Phillips ♦ Loren Pontén ♦ Norman Smith ♦ Steven Tachell ♦ Thomas Thompson ♦ Phil Tschopp ♦ Robert Wallace ♦ Patrick White **THE WOMEN**

OF ST. JAMES SCHOLA Joanne Deacy *Manager* Pamela Lundquist, *Master of Ceremonies* ♦ Christine Knackstedt, Linda Strandberg, Stacey Sunde *Cantors* ♦ Sheila Bristow ♦ Barbara Cotton ♦ Joanne Deacy ♦ Stacey Dell'Osso ♦ Lisa Folstrom ♦ Terri Gilbert ♦ Carolyn Graves ♦ Diane Hoffman ♦ Jessica Johnson ♦ Amy Kilian ♦ Pamela Lundquist ♦ Paulette Manuel ♦ Phyllis Ohrbeck ♦ Rosemary W. Peterson ♦ Michelle Power ♦ Joanna Ryan ♦ Martha Sandidge ♦ Linda Strandberg ♦ Glenda Voller **CATHEDRAL SOLOISTS** Lisa Cardwell Pontén *Soprano* ♦

Kathryn Weld *Mezzo-soprano* ♦ Howard Fankhauser *Tenor* ♦ Norman Smith *Bass* AND Ya-Li Lee Cheng *Soprano* ♦ Linda Strandberg *Soprano* ♦ Rebekah Gilmore *Soprano* ♦ Christine Knackstedt *Mezzo-soprano* ♦ Stacey Sunde *Mezzo-soprano* ♦ David Hoffman, *Baritone* ♦ Thomas Thompson *Baritone* **CATHEDRAL BRASS** *Trumpet* Ed Castro ♦ David Cole ♦ Vince Green ♦ David Hensler ♦ Ian Newhall ♦ Gabriel Palmer ♦ Erik Reed *Horn* Josiah Boothby ♦ André Goodrich

♦ Jill Jaques ♦ Sue Perry *Trombone* Wade Demmert ♦ Danny Helseth ♦ Doug Nierman ♦ Patrick Urion *Tuba* Edgar Philips *Percussion* Matthew Kocmierski ♦ Peggy Monroe

YOUTH MUSIC PROGRAM Stacey Sunde *Director* SCHOLA CANTORUM Stacey Sunde, *Conductor* Emily Amesquita ♦ Kathleen Brawley ♦ Ariadne Bruno ♦ Alessandra Craig ♦ Bella Craig ♦ Elisa Dell’Osso ♦ Abigail DeLong ♦ Abby Fox ♦ Miriam Fox ♦ GianCarlo Ganz ♦ Gracie Ginaven ♦ Ina Hong ♦ Cameron Houghton ♦ Jeremy Joosten ♦ Joelle Joosten ♦ Sophia Joosten ♦ Jacob Lajoie ♦ Martin Lam ♦ Sophia Le ♦ Grace Marshall ♦ Michael Martin ♦ Sebastian Martin ♦ Isabella Murillo ♦ Sydney Nelson ♦ Maddie Nistl ♦ Leilani Nitkey ♦ Diego Rosario-Contratto ♦ Margaret Stevens ♦ Sula Stone ♦ Hannah Stubbs ♦ Moira Wieber ♦ Quinn Wieber ♦ Roisin Wieber **JUBILATE!** Stacey Sunde & Rebekah Gilmore, *Conductors* Mary Elizabeth Adler ♦ Joelle Arcuino ♦ Isabelle Berry ♦ Ruby Caldwell ♦ Gabriela Claravall ♦ Nora Corrigan ♦ Hannah Fox ♦ Sarah Fox ♦ Marta Frost ♦ Maria Ganz ♦ Adriana Garzon ♦ Alexis Gilbert ♦ Sydney Gilbert ♦ Emma Hall ♦ Alexandra Johnson ♦ Zuzu Kane ♦ Zacarra Kim ♦ Noelle LeDoux-Hernandez ♦ Alexis Mayor ♦ Samantha Patrick ♦ Monica Posluszny ♦ Basia Radka ♦ Malgorzata “Gosia” Radka ♦ Marysia Radka ♦ Anna Rebar ♦ Sophia Rebar ♦ McKenna Reitz ♦ Isabelle Ryan ♦ Lydia Salo ♦ Lissi Sevaio ♦ Elizabeth Smith ♦ Savannah Umali-Jepson ♦ Barbara Cotton, *Choreographer* **ST. GREGORY CHOIR** Rebekah Gilmore, *Conductor* Pascal Bruno ♦ Ryan Ganz ♦ Niko Jasper ♦ Isabel Jiminez ♦ Juan Carlos Joosten ♦ Li Ling Joosten ♦ Taylor Nelson ♦ Makaio Nitkey ♦ Bruno Pascal ♦ Miguel Rosario-Contratto ♦ Syndiely Tsoungui ♦ Tadgh Wieber ♦ Luke Yonago **ST. CECILIA SINGERS** Ailisa Newhall, *Conductor* Erika Carandang ♦ Anna Dell’Osso ♦ Xavier Ginaven ♦ Nathaniel Joosten ♦ Erin Monda ♦ Keshionna Rucker

PARENT VOLUNTEERS Julia Adler ♦ Mark Contratto ♦ Jay Craig ♦ Mary Craig ♦ Stacey Dell’Osso ♦ Mike Fox ♦ Deborah Johnson ♦ Maggie Johnson ♦ Rodney Johnson ♦ John Joosten ♦ Lauris Joosten ♦ Dan Monda ♦ Oliver Murillo ♦ Tram Nelson ♦ Kathryn Salo ♦ Chrishane Tsoungui ♦ Lucille VanderHagen ♦ Patti Fox, *Parent Volunteer Coordinator* ♦ Larry Nitkey, *Parent Volunteer Coordinator* ♦ Dr. Domenico Minotti, *Safe Environment Coordinator* ♦ All other youth volunteers who give so freely of their time, energy, and support to make our youth music program safe, musical, and prayerful.

SERVERS Celeste McDonell *Master of Ceremonies* ♦ Corinna Laughlin *Sacristy Coordinator* ♦ Rachel Bungay ♦ Jimmy Caron ♦ Kasey Castro ♦ Clare Corrigan ♦ Alex Duong ♦ Andrea Duong ♦ Michael Jimenez ♦ Carter Lajoie ♦ Maria Laughlin ♦ John Marquez ♦ Celeste McDonell ♦ Mia Vera

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DESIGNERS Over the past twenty-nine years, many talented artists have enriched the productions of St. James Cathedral. These gifted artists have produced designs that have been used in many performances. Kitty Kavanaugh, Seattle Opera Master Scenic Designer *St. James Puppet, Golden Jubilee Banners, “Lucia” Banners, Giotto Angel Kites* ♦ Daniel Clinton Baker, Theater Designer *Crowns, Medieval & Renaissance Headpieces, Papal Banner, Play of Daniel Headpieces & Scepter, Queen’s wagon, Pope’s Golden Rose (Porte Palma)* ♦ Jennifer Sokol *Seraphim* ♦ Sister Margaret Evenson, SNJM “Rainbow” *Banners and standards* ♦ Glenda Voller, Cathedral Music Robe Mistress *Capes, Monk costumes, numerous costume pieces* ♦ Maria Laughlin *Cathedral Website Designer, Photography Documentation, Website* ♦ Frank Robl *San Marco Arches, Medieval Music Stand, Aisle Platforms* ♦ Seattle Opera Scene Shop

ADMINISTRATIVE PERSONNEL Thomas Thompson *Coordinator of Special Projects* ADMINISTRATIVE ASSISTANCE Shirley Adler ♦ Terri Babbit ♦ Bonnie Campbell ♦ Jimmy Caron ♦ Marta Chaloupka ♦ Michaela Credo ♦ Linda Cudahy ♦ Mary Fousha ♦ Mary Garrish ♦ Kelly Glantz ♦ Phil Howrigan ♦ Ginny Huntsman ♦ Kay Kaiser ♦ Cathy Mastrantuono ♦ Domenico Minotti ♦ Bonnie Montgomery ♦ Patrick Murphy ♦ Edward Parker ♦ Angelo Rondello ♦ Joseph Adam, *Program production* WEBSITE DESIGN & PHOTOGRAPHY Maria Laughlin USHERS Landy Manuel, *Head Usher* Becky Accettullo ♦ Teresa Acosta ♦ Shirley Adler ♦ Patricia Bowman ♦ Tina Brennan ♦ Vince Brennan ♦ Jean Carlson ♦ Joe CottonRoy Cotton ♦ Marcia Ditter ♦ Kathy Dugaw ♦ Eva Hayward-

George ♦ Mimi Krsak ♦ Amity Ludders ♦ Lita McBride ♦ Cathy Mastrantuono ♦
Johanna Neff ♦ Chudi Okoye ♦ Maggie Pheasant ♦ William O'Connell ♦ Greg
Rockwell ♦ Lee Van Pevenage ♦ Junker Wong USHERS FOR FEBRUARY
TWENTY-SEVENTH Cathedral Ushers

WE GRATEFULLY THANK THE FOLLOWING PERSONS FOR
THEIR SUPPORT AND ASSISTANCE The Most Reverend J. Peter Sartain,
Archbishop of Seattle ♦ The Very Reverend Michael G. Ryan, *Pastor of St. James
Cathedral* ♦ Larry Brouse, *Pastoral Assistant for Administration* ♦ Barbara Cotton ♦
Caitlin Lanigan ♦ Corinna Laughlin ♦ Maria Laughlin ♦ Kathleen McCabe ♦ Jane
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IN ADDITION WE THANK The Baillargeon Family—St. James Music Fund ♦
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ginia McDermott ♦ James Moats ♦ Kathrine O'Neil ♦ Susan Patella ♦ Madeline
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Sharon Whitson ♦ Gary Wingert & Barbara Young ♦ Elmar Zemgalis

UPCOMING MUSIC EVENTS AT ST. JAMES CATHEDRAL

Wednesday, April 16 at 7:30 pm

OFFICE OF TENEBRÆ

Among the sublime musical highlights of this year's Office of Tenebræ are the three *Leçons de Ténébrès* of François Couperin, *In Monte Oliveti* by Marc-Antoine Charpentier, *Miserere mei, Dei* by Gregorio Allegri, and instrumental responsories by Bach and Marais. Performers will include Cathedral sopranos Lisa Cardwell Pontén, Linda Strandberg, Rebekah Gilmore, and Stacey Sunde, and the Cathedral Chant Choir, James Savage, director. Margriet Tindemans, viola da gamba; Joseph Adam, portative organ continuo; Dan Jinguji, lector. The Very Reverend Michael G. Ryan, presider. You do not need a reserved pass for this remarkable evening of beauty and reflection. Free-will offering.

Friday, April 18 at 12:00 Noon

TRE ORE

The women of the Cathedral Cantorei and members of the Cathedral Chamber Orchestra present Pergolesi's *Stabat Mater*. Free-will offering.

*For further information on Music Events at St. James Cathedral,
visit www.stjames-cathedral.org/music or call 206-382-4874*

Complete Repertoire of Twenty-five Years of GREAT MUSIC FOR GREAT CATHEDRALS

at St. James Cathedral, Seattle ♦ 1986-2014

Peter Abelard: *O quanta qualia* (1129) 1999, 2000, 2005, 2007, 2014 ♦ Alfonso X (El Sabio): *Cantigas: Como poden per sas culpas* (12th c.) 2003, 2004 ♦ Domenico Allegri: *Miserere* (1640s) 1986 ♦ Anonymous, Durham Cathedral: *Ave tu plena* (13th c.) 1991, 1994, 1992, 2000 ♦ Anonymous: *Ave virgo virginum* (13th c.) 1991 ♦ Anonymous, Notre Dame school: *O vera, o pia* (13th c.) 1993, 1994 ♦ Anonymous: *The Play of Daniel* (12th c.) 1991, 1992, 2000, 2002, 2003, 2004, 2005, 2010, 2014 ♦ Anonymous: *Regnatem sempiternam* (12th c.) 2003 ♦ Dominick Argento: “There is joy in the company of God’s angels” from *The Masque of Angels* (1964) 1995 ♦ Boaz Avni: “Kyrie” and “Agnus Dei” from *Missa Brevis for Multiple Keyboards* (2012) 2014 ♦ J. S. Bach: *Fantasia in G Minor*, BWV 542 (c1720) 2005 ♦ Bach: *Præludium in B Minor*, BWV 544 (c1720) 2009 ♦ H. I. F. Biber: “Sanctus” from *Missa Salisburgensis* (17th c.) 1989, 1993, 1995, 2000, 2004, 2009 ♦ Biber: *Sonata for six trumpets* (1668) 2002 ♦ Franz Biebl: *Angelus Domini – Ave Maria* (1969) 1991, 1992, 1993, 1994, 1995, 1996, 1999, 2002, 2003, 2004, 2005, 2007, 2009, 2010 ♦ Arthur Bliss: *The Entrance of the Queen* (1965) 2003 ♦ Benjamin Britten: “Kyrie” from *Missa brevis* (1959) 1994 ♦ Britten: “Sanctus” & Benedictus” from *Missa brevis* (1959) 1990, 1999, 2000, 2004, 2010 ♦ Britten: “Agnus Dei” from *Missa brevis* (1959) 2002 ♦ Britten: *Canticle II – Abraham and Isaac* (1952) 2004 ♦ Britten: *Fanfare for St. Edmundsbury* (1959) 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1998, 1999, 2000, 2002, 2003, 2005, 2007, 2009 ♦ Britten: “Kyrie” from *War Requiem* (1962) 1992 ♦ Anton Bruckner: *Aequale* (1869) 2004 ♦ Bruckner: “Credo” from *Mass in E Minor* (1866) 1986, 1994 ♦ Bruckner: “Agnus Dei” from *Mass in E Minor* (1866) 1992, 1996, 2005 ♦ Bruckner: *Locus iste* (1869) 1995, 2004 ♦ William Byrd: “Kyrie” from *Mass for Three Voices* (1593) 2005 ♦ Byrd: *In resurrectione tua* (1589) 1995 ♦ Codex Calixtinus: *Dum Pater familias* (12th c.) 2003, 2004, 2014 ♦ Codex Calixtinus (Ato, Episcopus Trencensis): *Nostra phalans* (12th c.) 1995, 1996, 1999, 2002, 2003, 2004, 2007, 2009, 2010, 2014 ♦ chant: *Cantantus litanie* (*Litany of the saints*) 1995 ♦ chant: *Christus vincit* (9th c.) 1989, 1999, 2000 ♦ chant: *In Annunciatione Beatæ Mariæ Virginis representatio* (13th c.) 1990 ♦ chant: Introit for the Dedication of a Church *Terribilis est* (9th c.) 1995 ♦ chant: “Kyrie” from *Missa cum jubilo* (12th c.) 1992 ♦ chant: *Gustate et vidite* (9th c.) 2014 ♦ chant: “Requiem

æternam” from *Missa pro defunctis* (9th c.) 1993, 1994 ♦ chant: *Te Deum laudamus* (6th c.) 1992, 1993, 1999, 2005, 2007, 2009 ♦ chant: *Veni creator spiritus* (10th c.) 1986, 1989, 1991, 1993, 1996, 1998, 1999, 2002, 2003, 2010 ♦ François Couperin: *Troisième Leçon de Ténébrès* (1714) 1993, 2002, 2007, 2009, 2014 ♦ Sr. Anne Cecile Daigle, SNJM: “Praeludium Fanfare” and “Chorale” from *Chronicle of Creation* (1953) 1996 ♦ Claude Debussy: *La cathédral engloutie* (1910) 2014 ♦ Debussy: “Prélude” from *Le Martyre de Saint-Sebastien* (1911) 1995 ♦ Théodore Dubois: “Pater, dimitte” from *The Seven Last Words of Christ* (1867) 2005 ♦ Guillaume DuFay: *Nuper rosarum flores/Terribilis est* (1436) 1986, 1990, 1995, 2014 ♦ Marcel Dupré: *Laudate Dominum* (1917) 1998, 2002 ♦ Dupré: “The Veil is rent” from *Le Chemin de la Croix* (1931) 2002 ♦ Maurice Duruflé: *Ubi caritas et amor* (1960) 1995, 1996, 1998, 2002 ♦ Antonin Dvorak: “Eia Mater” from *Stabat Mater* (1877) 1995, 1996 ♦ Petr Eben: *Salve Regina* (1989) 1998 ♦ Edward Elgar: “The Ascension” from *The Apostles* (1904) 2014 ♦ Elgar: *Great is the Lord* (1912) 2003 ♦ Elgar: “O Loving Wisdom” from *The Dream of Gerontius* (1900) 1991 ♦ Duke Ellington: “Books of the Bible – Old Testament,” “Will you be there?” and “David Danced” from *First Sacred Concert* (1962) 1990 ♦ Joseph-Hector Fiocco: *Lamentatio Secunda* (1732) 1995 ♦ Fleury Playbook: *Tres clerici* (12th c.) 1996 ♦ Florence Laudario: *A Sancto Iacobo* (14th c.) 2007 ♦ Franco of Cologne: *Alle Psallite cum Luya* (c1250) 2004, 2010 ♦ Andrea Gabrieli: *Intonatione terzo tono* (1665) 2010 ♦ Gabrieli: *Intonatione ottavo tono* (1665) 2002 ♦ Giovanni Gabrieli: *Buccinate* (1608) 1994, 2003 ♦ Gabrieli: *Canzon primi toni* (1597) 2007 ♦ Gabrieli: *Canzon septimi toni* (1597) 1996 ♦ Gabrieli: *Canzon noni toni a12* (1597) 1986 ♦ Gabrieli: *In ecclesiis* (1615) 1989 ♦ Gabrieli: *Nunc dimittis* (1597) 2007 ♦ Gabrieli: *Sonata XIX* (1597) 1990, 1991, 1992, 1993, 1995, 2004, 2005, 2010, 2014 ♦ Carlo Gesualdo: *O vos omnes* (1611) 1996 ♦ Eugène Gigout: *Grand chœur dialogué* (1881) 1995 ♦ Henryk Mikolaj Górecki: *Totus Tuus* (1987) 1993, 1994 ♦ Najj Hakim: *Hymne au Sacré-Cœur pour sept trompettes et orgue* (1995) 1998, 1999, 2000, 2007, 2014 ♦ Hakim: *Variations on Adeste Fidelis for Two Organs* (1995) 2003, 2005 ♦ George Frideric Handel: “Alleluia” from *The King shall Rejoice* (1727) 1986, 1999, 2000 ♦ Handel: “In Praise of the God of Esther” from *Esther* (1738) 1996, 1998, 2005 ♦ Handel: “Their bodies are buried in peace” from *Funeral Music for Queen Caroline* (1737) 1993, 1994, 2010 ♦ Hans Leo Hassler: *Cantate Domino* (1600) 1992 ♦ Bern H. Herbolsheimer: *...and on the third day* (1986) 1986 ♦ Herbolsheimer: *Blessed* (1992) 1995 ♦ Herbolsheimer: *Domus Dei, porta cæli* (1994) 1995 ♦ St. Hildegard of Bingen: *Ave Generosa* (1150s) 2009 ♦ St. Hildegard: *Caritas abundat in omnia* (1150s) 2003, 2004, 2010 ♦ St. Hildegard: *In Evangelium* (1150s) 1996, 1998, 2004 ♦ St. Hildegard: *O frondens virga* (1150s) 2003, 2005 ♦ Alan Hovhaness: *To the God who is in the Fire* (1967) 2003 ♦ Josquin des Pres: *Vive le Roy* (1498) 1989, 1990, 1999, 2000 ♦ Kassia: *Augustus, the Monarch* (9th c.) 1989, 1990, 1999, 2000, 2002, 2007, 2009 ♦ Jean Langlais: “Kyrie” from

Missa Salve Regina (1954) 1992, 1994, 1996, 2000, 2005, 2014 ♦ Langlais: *Incantation pour une jour sainte* (1950) 2007 ♦ Giuseppe Liberto: *Te Deum laudamus* (2001) 2007 ♦ Franz Liszt: *Ave Maria* (1846) 1993 ♦ Liszt: *Nun danket alle Gott* (1883) 1986 ♦ Liszt: “Stations XI and XII” from *Via crucis* (1879) 1995, 2002 ♦ Matthew Locke: *Music for the Coronation of Charles II* (1661) 1999, 2000 ♦ Antonio Lotti: *Crucifixus a8* (c1700) 1995 ♦ Guillaume de Machaut: “Kyrie” from *Messe de Nostre Dame* (1364?) 1986, 1992, 1999, 2000, 2005 ♦ Augustin Barrios Mangoré: *La Catedral* (1914) 1994, 2004 ♦ Giovanni Battista Martini: *Sonata for Four Trumpets and Strings* (1743) 2002 ♦ Colin Mawby: *Ave verum corpus* (1968) 2003, 2014 ♦ Mawby: *Two Fanfares* (2009) 2010 ♦ Felix Mendelssohn *Conversion of Paul from St. Paul* (1836) 2009 ♦ Olivier Messiaen: *Apparition de l’église éternelle* (1932) 1989 ♦ Messiaen: *Le Banquet céleste* (1928) 1989, 1990, 1991, 1992, 1996, 1998, 2004 ♦ Messiaen: “Les enfants de Dieu” from *La Nativité* (1935) 1999, 2000 ♦ Christóbal de Morales: “Jubilemus Hippolyto” from *Gaude et letare Ferrariensis civitus* (1539) 1991 ♦ Wolfgang Amadeus Mozart: “Agnus Dei” from *Coronation Mass* (1779) 1991 ♦ Mozart: “Laudate Dominum” from *Vesperæ solennes de Confessore* (1780) 1986, 1989, 1992 ♦ Janna Obrovská: *Hommage a Choral gothique* (1975) 1995 ♦ Jean de Ockeghem: *Alma Redemptoris Mater* (1460s) 2003, 2004, 2007, 2009 ♦ Johann Pachelbel: *Toccata in C Major* (1670s) 1986, 1995 ♦ C. Hubert H. Parry: *I was glad when they said unto me* (1902) 1989, 1990, 1992, 1999, 2000, 2007, 2009 ♦ Arvo Pärt: *Arbos* (1981) 1992, 1994, 2002, 2009 ♦ Pärt: *Statuit ei Dominus* (1981) 1993, 2009 ♦ Giovanni Battista Pergolesi: “Quis est homo” and “Sancte Mater istud agas” from *Stabat Mater* (1736) 1998 ♦ Perotin: *Sederunt principes* (1199) 1986 ♦ Perotin [?]: *Vetus abit littera* (early 13th c.) 2014 ♦ Henry Purcell: “March” and “Thou knowest, Lord” from *Funeral Music for Queen Mary* (1694) 1993, 1994, 2010 ♦ Richard Purvis: *Dialogue monastique* (1952) 1989 ♦ Sergei Rachmaninoff: “Veneration of the Cross” from *All-night Vigil* (1915) 2005 ♦ Rachmaninoff: “Tebye poyem” from *The Liturgy of St. John Chrysostom* (1910) 2002 ♦ Rachmaninoff: “I dukhovi Tvoyemu I Yedin Svyat” and “Khvalitye Gospoda s nyebyes” from *The Liturgy of St. John Chrysostom* (1910) 2005 ♦ St. Martial, Limoges: “Into eternal darkness” from *Sponsus* (12th c.) 1995 ♦ Gioacchino Rossini: “Cujus animam” from *Stabat Mater* (1841) 1994, 1998, 2010 ♦ Florent Schmitt: “God is gone up with a shout” from *Psaume XLIV* (1906) 1991, 1993 ♦ Heinrich Schütz: *Alleluia! Lobet den Herrn* (1617) 1990, 1991, 1999 ♦ Schütz: *Fili mi, Absolon* (1629) 1989, 1994, 1998 ♦ Schütz: *Magnificat anima mea* (c.1665) 2010 ♦ Dame Ethel Smyth: “Dona nobis pacem” from *Mass in D* (1925) 2004, 2005 ♦ Karlheinz Stockhausen: *Der Gesang der Jünglinge* (1956) 1986 ♦ Thomas B. Stratman: *Psalm 8* (1986) 2010 ♦ Richard Strauss: *Feierlicher Einzug der Ritter des Johannitzordens* (1909) 1986, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1998, 1999, 2000, 2002, 2003, 2004, 2005, 2007, 2009, 2010, 2014 ♦ Igor Stravinsky: *Canticum Sacrum* (1958) 1989 ♦ Tilman Susato:

Pavane (1550s) 1995 ♦ Stephen Swanson: *Fanfare for HRH the Prince of Wales* (1998) 1998 ♦ John Tavener: *Hymn to the Mother of God* (1985) 1996 ♦ Peter Ilyitch Tchaikovsky: “Cherubic Hymn” from *The Liturgy of St. John Chrysostom* (1878) 1991 ♦ Sir Michael Tippett: “Finale” from *A Child of our Time* (1966) 1994, 1998, 2002, 2010 ♦ Giuseppe Torelli: *Sinfonia for four trumpets* (1680s) 1993 ♦ traditional Malawi: *Chimwemwe* (20th c.) 2007, 2009, 2010 ♦ traditional Russian Orthodox: *Svetye Tikhi* (19th c.) 1992 ♦ Francisco Valls: “Sanctus” from *Missa Scala Aretina* (1702) 2014 ♦ Ralph Vaughan Williams: *O taste and see* (1952) 1990 ♦ Vaughan Williams: “And I saw a new heaven” from *Sancta civitas* (1925) 1999, 2000, 2004, 2007 ♦ Giuseppe Verdi: “Laudi alla Vergine Maria” from *Quattro Pezzi Sacra* (1898) 1999, 2000, 2003, 2005, 2007, 2009, 2014 ♦ Verdi: “Anvil Chorus” from *Il Trovatore* (1898) 2005 ♦ Louis Vierne: “Kyrie” from *Messe solennelle* (1898) 1986, 1990 ♦ Vierne: “Naiades” from *Pièces de fantaisie* (1927) 2010, 2014 ♦ Tomás Luis da Vittoria: *Tenebræ facta sunt* (1585) 1996 ♦ Richard Wagner: “Pilgrim’s Chorus” from *Tannhäuser* (1878) 2005 ♦ Thomas Weelkes: *When David heard* (1608) 1994 ♦ Charles-Marie Widor: “Kyrie” from *Messe pour deux chœurs et deux orgues* (1877) 1991, 1995 ♦ Widor: “Sanctus” from *Messe pour deux chœurs et deux orgues* (1877) 1991, 2004 ♦ Widor: *Surrexit a mortuis* (c1875-77) 2010 ♦ Manuel de Zumaya: *Angelica Millicias* (18th c.) 2014 ♦ ♦