

## Upcoming Concerts

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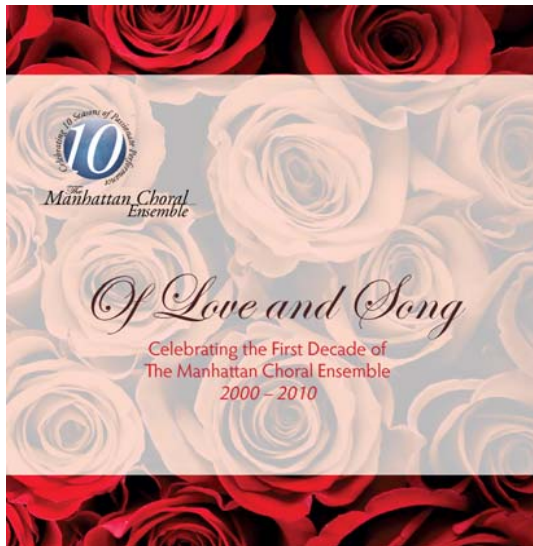
### New Music for New York:

The MCE Commissioning Project

To further our mission of creating new works for choir by emerging NYC composers, the MCE will perform four brand new works, and the audience will vote on the grand prize winner during intermission! Rounding out the evening will be a set of folksongs and favorites as featured on our most recent CD, *Of Love and Song*.

Saturday, May 21, 2011  
8pm

For updates on these events, please join our mailing list by visiting our website at [www.ManhattanChoralEnsemble.org](http://www.ManhattanChoralEnsemble.org)



*Love songs and folk songs have been a cornerstone of The Manhattan Choral Ensemble's repertoire from our earliest days. Here are 13 of our very best-loved songs from our first decade, sure to delight the ear and stir the heart.*

*Available for sale in the rear of the church*

## *The Manhattan Choral Ensemble*



## **REQUIEM**

**Triangle Shirtwaist  
Factory Fire  
Centennial**

Saturday  
March 12, 2011  
8pm

Church of the Incarnation  
209 Madison Avenue  
New York City

Kevin and Karen Cunningham  
Barbara Dalton  
Trina and Dick Debevoise  
Deb Dimasi  
Joyce and Richard Dinsmore  
Christina and Bob DiSabato  
In honor of Sacha Evans  
Alexa Fairchild  
Paul and Sarah Fullerton  
Robert and Barbara Garthwaite  
Mary Geitner  
Charles Goulding  
Anne and Charles Hall  
James B. Healy  
Lynn Hepburn  
John Hurley  
Mary Hurley  
Elizabeth Ellis Hurwitt  
Nelly Idrissi Iliya  
Dave and Nicole Ireland  
Marshall R. King & Janine Ley-King

Constance and Nancy Lalikos  
Katherine Laufer  
Margaret Lott  
Douglas Millar  
Bill and Angela Mueller  
Lynn Olsen  
Ray Olsen  
June Poppele  
Christie and Adam Rana  
Barbara and Robert Rothenberg  
David Rubin  
Alison Schmidt  
Sarah Shumway  
Christine J. Smith  
Ernest & Edith Sternfels  
Amy Strauss  
Anna Tobler and Robert Ware  
Kathy Vandenbergel  
Valerie Vivian  
Charles & Kathleen Wagner  
Jeanne Zelnick and Greg Goodman

The Manhattan Choral Ensemble is a registered 501(c)(3) not-for-profit corporation. Box office sales cover only a portion of our year-round artistic, technical, and operating expenses. We depend on the contributions of people like you to help us meet the challenge of preparing and performing ambitious music. Donations of all sizes are always gratefully appreciated, and are fully tax-deductible.

**To make a donation, please send your check to:**  
**Manhattan Choral Ensemble, PO Box 2044,**  
**New York, NY 10108-8885**  
**Credit card donations can be made on our website:**  
**[www.ManhattanChoralEnsemble.org](http://www.ManhattanChoralEnsemble.org)**

Cover photograph, *Façade of the Asch Building*, courtesy Cornell University Kheel Center.



Requiem - Triangle Shirtwaist Factory Fire Centennial is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

The MCE is a proud member of the **Remember the Triangle Fire Coalition**

**Remember the  
Triangle Fire  
Coalition**



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The Manhattan Choral Ensemble gratefully acknowledges the following donors who have supported the 2009-2011 seasons.

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Caitlin Cunningham

# *The* Manhattan Choral Ensemble

THOMAS CUNNINGHAM, DIRECTOR

Presents

# REQUIEM

Triangle Shirtwaist Factory Fire Centennial

March 12, 2011 ♦ 8pm

Church of the Incarnation  
209 Madison Avenue  
New York City

## *Requiem*

Maurice Duruflé

## *Your Voice Is Gone*

Victoria Bond

*World Premiere*

## *Smoke and Light*

Martha Sullivan

*World Premiere*

## *Identifying Bodies at the Twenty-Sixth Street Pier*

Ricardo Llorca

*World Premiere*

## *A Young Woman After Escaping the Fire*

George Andoniadis

*World Premiere*

# Program

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## *Your Voice Is Gone\**

*Victoria Bond*

World Premiere

Jennifer Little, Soprano; Deborah Dimasi, Soprano; Liz Davis, Alto

## *Requiem, op. 9*

*Maurice Duruflé*  
(1902–1986)

- I. Introit
- II. Kyrie

## *Smoke and Light\**

*Martha Sullivan*

World Premiere

## *Requiem*

*Duruflé*

- III. Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu
- VI. Agnus Dei

## *Identifying Bodies at the Twenty-Sixth*

### *Street Pier\**

*Ricardo Llorca*

World Premiere

David Prestigiacomo, Tenor

## *Requiem*

*Duruflé*

- VII. Lux aeterna
- VIII. Libera me

## *A young woman after escaping the fire...\**

*George Andoniadis*

World Premiere

## *Requiem*

*Duruflé*

- IX. In Paradisum

\* Text from *Conflagration and Wage: The Triangle Shirtwaist Factory Fire, 1911* by Jonathan Fink.

of Proof and Women and the Sea. He recently composed a new musical called Home, written with librettist and lyricist Sofia L. Geier, and conducted a Concert/Reading of the show directed by Ms. Geier at the Blue Heron Arts Center in NYC. Mr. Andoniadis has been privileged to receive two commissions from the Manhattan Choral Ensemble as part of their New Music for New York program for which he serves as Artistic Advisor. The first of these works is entitled Birds, set to a poem by Hallie Geier and performed in the 2005 season and the second is a setting of God's World by Edna St. Vincent Millay for the 2006 season. Both were performed at Earl Hall, Columbia University in NYC. His most recent commission was from the Hobart and William Smith Colleges Cantori for Journey by Edna St. Vincent Millay. Mr. Andoniadis has just completed his first opera entitled Lincoln A Poetic Opera which was premiered October 3, 2009, in NYC.



**David Enlow** is widely known as a concert organist of great accomplishment and distinction, both in his native Canada and his adopted homeland the United States.

He is Organist and Choir Master of the church of the Resurrection in New York City where he directs a professional choir. He is a member of the organ faculty of

The Juilliard School in New York and the founding director of Cappella New York, a semi-professional choral society now in its fifth season.

Mr. Enlow holds both an undergraduate and a Master's degree from The Juilliard School where he studied with John Weaver and Paul Jacobs. He also studied at the Curtis Institute of Music in Philadelphia and with John Tuttle in Toronto.

He is a Fellow of the American Guild of Organists, where he won the S. Lewis Elmer prize, and an Associate of the Royal Canadian College of Organists, where he won the Barker Prize. David Enlow has won several national performance competition first prizes including those of the Arthur Poister Competition and the Albert Schweitzer Organ Festival USA.

His choir at the Church of the Resurrection performs over fifty mass settings each season, often with orchestra. While in Philadelphia he was Sub-Organist of St. Clement's Church, and an assistant at the famous Wanamaker Grand Court Organ, the world's largest playing musical instrument.

with Luigi Nono, Carmelo Bernaola, and Luis de Pablo. After graduating in 1988, Llorca traveled to New York in order to continue his studies at the Juilliard School, where he has worked with composers David Diamond and John Corigliano. Upon completing his studies, Llorca assumed a faculty position at Juilliard, and continues to teach there today. Llorca combines his teaching responsibilities at Juilliard with his work as a composer, which has garnered him the Richard Rogers Scholarship (1992), the Virgen de la Almudena Award (1999), and the John Simon Guggenheim Award (2001).

Ricardo Llorca is the composer-in-residence of The New York Opera Society for their 2008-09 and 2009/10 seasons; and the composer-in-residence for the New York-based Dance Company "Sensendance". Llorca is a grant recipient of "The Argosy Foundation" and "Met-Life/Meet the Composer 2008".



**George Andoniadis** was born in Montreal and grew up in the Chicago area where he began playing and composing music. He studied at Northwestern University and the Manhattan School of Music. Mr. Andoniadis has composed numerous theater scores and much vocal music, both solo and choral, and has received world premiere performances from the Gregg Smith Singers, the Bowdoin College Chamber Choir, the University of Southern Maine Chamber Singers, the Choral Art Society of Portland, Maine, the Manhattan Choral Ensemble, and the Hobart and William Smith Colleges Cantori. His music has also been featured on concerts of the Ohio University Chamber Singers and the Lancaster Chorale.

Mr. Andoniadis is a member of ASCAP and Chorus America and has been a grant recipient from Meet the Composer, Inc., and was a winner of the Composition Competition of the Festival of Contemporary Choral Music in America sponsored by Bowdoin College. His work has been included in the Bates College New American Music Festival and has also been featured on Maine Public Radio. His choral setting of Shakespeare's Sonnet 56 received its world premiere by the South Bend Chamber Singers, and Hymn to St. Xenia, based on a Greek text, was commissioned by the Metropolitan Greek Chorale and premiered by that group in New York. Mr. Andoniadis recently composed and performed music for two new theater pieces, *Wait for Me at the Bottom of the Pool*, at the Here Arts Center, and *I Look Divine at Dixon Place*, both in New York. His choral work, Psalm 142, was commissioned and premiered by the Choral Art Society of Portland, Maine. He has composed music for a film logo and scored a series of short films called *Hyperactive: Radical Sports* for CineMuse, Inc. in NYC and has recently completed two scores for the Portland Stage Company productions

## The Manhattan Choral Ensemble

### Sopranos

Kate Bond  
 Connie Brooks  
 Deborah Dimasi  
 Alison Dolinger  
 Britt Harwood  
 Jennifer Little  
 Laura O'Reilly  
 Lexi Scholes  
 Blake Thomas  
 Gwen Thompson  
 Allison Wortche

### Altos

Kelly Bosworth  
 Evelyn Chu  
 Liz Davis  
 Sacha Evans  
 Julia Heaton  
 Yasmine Iliya  
 Suzanne Podhurst  
 Sarah Shumway  
 Amy Strauss  
 Julie Strauss  
 Risa Ward

### Tenors

Tom Blanchard  
 Matt Borgmeyer  
 Chris Hurley  
 Saul Hymes  
 Greg Johnson  
 David Prestigiacomo

### Basses

James Bilodeau  
 Brian Cavanagh-Strong  
 David Davidson  
 David Erbach  
 Justin Gaiski  
 Adam Guzik  
 Brian Harris  
 John L'Ecuyer  
 Hilding Lundkvist  
 Tod Mijanovich  
 Jon Tesser

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 Artistic Advisor to *New Music for New York*: George Andoniadis

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 Librarian: Jennifer Little                      Lexi Scholes

## Orchestra

### Organ

David Enlow

### Violin I

Maxim Moston \* †  
Andrea Andros  
Theresa Soloman

### Violin II

Karl Kawahara \*  
Kate Light  
Mark Zaki

### Viola

William Frampton \*  
Ronald Lawrence

### Cello

David Bakamjian \*  
Lindy Clark

### Bass

John Feeney

### Orchestra Personnel Manager

Allen Whear

\* Principal

† Concertmaster

recorded with Bethany Beardslee and appeared on the premiere recording of Harry Partch's *Delusion of the Fury*. She has brought her vocal experience to bear in composing works such as *Molly ManyBloom* for soprano and string quartet, described by *The New York Times* as "by turns wistful, angry, caustic, rhapsodic and nostalgic," and her chamber opera *Mrs. President*, based on the life of Victoria Woodhull, the first woman to run for president. Scenes from *Mrs. President* were performed by New York City Opera in 2001 as part of the company's Vox reading series.

Victoria Bond has been profiled in the *Wall Street Journal* and on NBC's *Today Show*, featured in *People Magazine* and in the *New York Times*. Her music is recorded on the Koch International, Albany, GEGA, Protone, and Family Classic labels. [www.victoriabond.com](http://www.victoriabond.com)



**Martha Sullivan** has written for many of America's leading choral groups, including the Dale Warland Singers, the Gregg Smith Singers (with whom she was a resident composer for several years), and the Esoterics (Seattle). Her work has been published by Laurendale and

G. Schirmer, and recorded by the Esoterics and Chicago A Cappella. She was one of three winners of the Sorel Medallion for women composers in 2009, so her music was performed at Carnegie Hall's Zankel Hall, and she won the Dale Warland Singers' Choral Ventures competition in 2003. She is also a professional singer in the New York area, with a focus on the new and the obscure—she has sung neglected operas for Bard Summerscape, and new operas on City Opera's VOX showcase for new works—and she is a singer, composer, and conductor with C4, the city's new-music collective chorus. This is her third collaboration with the Manhattan Choral Ensemble, and she is honored to be a part of this unique program.



**Ricardo Llorca** is one of the most promising talents to emerge from the new generation of contemporary Spanish-American composers. Llorca was born in 1962 in Alicante, a city located in the southeastern coastal region of Spain that has been the birthplace of many great musicians—Oscar Esplá, Ruperto Chapi, José Iturbi, López Chavarri, Martín y Soler, Joaquín Rodrigo, Tarrega, etc. He later moved to Madrid, where he studied at that city's Royal Conservatory under Román Alís and attended the most theoretically advanced courses at the Festival de Granada



**Jonathan Fink** received his BA from Trinity University and his MFA from Syracuse University where he was a Graduate University Fellow and received awards from *The Atlantic Monthly* and the Associated Writing Programs. His poems have appeared in *Poetry*, *New England Review*, *TriQuarterly*, *The Southern Review*, *Slate*, *Virginia Quarterly Review*, and *Southwest Review*, among other publications.

From 2003-2006 he was the Creative Writing Fellow in Poetry at Emory University. He has received fellowships and scholarships from the National Endowment for the Arts, the Florida Division of Cultural Affairs, the St. Botolph Club Foundation and Bread Loaf Writers' Conference, among others. He also received the 2006 Editors' Prize in Poetry from *The Missouri Review*. In 2007, he was a lecturer in the Summer Literary Seminars program in St. Petersburg, Russia. Currently, he is an Assistant Professor and the Director of Creative Writing at University of West Florida, where he also edits *Panhandler* ([www.uwf.edu/panhandler](http://www.uwf.edu/panhandler)).



**Victoria Bond** is the only woman composer/conductor to receive commissions from major organizations and also hold music director positions with leading ensembles. Her extensive catalog includes works written for the Houston, Shanghai, and Richmond Symphony Orchestras, the Saint Paul Chamber Orchestra, American

Ballet Theater, Pennsylvania Ballet, Jacob's Pillow Dance Festival, and the Audubon String Quartet, among others. In every genre she undertakes, from opera to chamber music, her consummate musicianship serves to enrich a musical language that is beautifully crafted and deeply expressive.

The first woman to be awarded a doctorate in conducting from The Juilliard School, Bond was appointed by Andre Previn as Exxon/Arts Endowment Conductor with the Pittsburgh Symphony in 1978. In 1986, she was invited to conduct the Houston Symphony and to premiere her own composition for the orchestra, *Ringling*. In that same year, she was appointed Music Director and conductor of the Roanoke Symphony Orchestra, and shortly thereafter became artistic director of Opera Roanoke, holding both posts until 1995. She has also served as Music Director of The Bel Canto Opera, Harrisburg Opera and the New Amsterdam Symphony, and as Music Advisor of the Wuhan Symphony in China.

Bond's musical training also included studies in voice, with William Vennard at the University of Southern California; as a soprano, she



The **Manhattan Choral Ensemble** is a 40-voice community-based choir dedicated to the passionate performance of an international and historically varied repertoire. In celebration of New York City's rich and diverse heritage, the MCE performs in historic New York spaces and in partnership with the city's cultural organizations. The MCE also fosters the musical life of the city through *New Music for New York*, an annual commissioning project focused on New York City composers.

The MCE was founded in the fall of 2000 by Matt Laufer and Director Thomas Cunningham to provide New York singers with an opportunity to explore challenging choral music in a mutually supportive group of committed musicians. From a group of 16 friends rehearsing in a SoHo apartment, the MCE grew to an auditioned choir of 40 voices, formed a board of directors, and is now a registered non-profit arts organization aspiring to the highest levels of artistic excellence. By performing classical choral music from the 16th to the 20th centuries in a relaxed and engaging concert atmosphere, the MCE enables audiences to live inside the music and share an insider's experience of great choral works.



Director **Thomas Cunningham** holds a master's degree in Choral Conducting from Westminster Choir College of Rider University, where he has served as adjunct assistant professor of conducting, and a bachelor's degree in Music from Yale University. With the MCE, Mr. Cunningham has conducted Handel's *Dixit Dominus*, Bach's *Cantata 131*, the Vivaldi *Gloria*, Stravinsky's *Mass*, and other masterworks for choir and orchestra. Through the *New Music for New York* commissioning project, Mr. Cunningham has conducted the premieres of works by George Andoniadis, Greg Brown, Patrick Castillo, Charles Griffin, Nico Muhly, George Steel, and other aspiring and established composers. In addition to founding the MCE, Mr. Cunningham was the founding director of the Boston Choral Ensemble, and he has served as the director of the Dartmouth Chamber Singers and as the associate conductor of the Masterwork Chorus of New Jersey.

# Texts

## Requiem

### I. Introit

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

### II. Kyrie

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

### III. Domine Jesu Christe

*Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni,  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam;  
quam olim Abrahae promisisti,  
et semini ejus.  
Hostias et preces tibi, Domine  
laudis offerimus.  
Tu suscipe pro animabus illis quarum hodie  
memoriam facimus;  
Fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti,  
et semini ejus.*

### IV. Sanctus

*Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
  
Hosanna in excelsis.*

*Rest eternal grant them, Lord,  
and may perpetual light shine on them.  
To you praise is meet, God, in Zion,  
and to you vows are made in Jerusalem.  
Listen to my prayer;  
unto you all flesh shall come.*

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

*Lord Jesus Christ, King of glory,  
Free the souls of all the faithful  
dead from punishment in the inferno,  
and from the deep lake.  
Deliver them from the lion's mouth,  
lest the abyss swallow them up,  
lest they fall into darkness.  
But may the standard bearer St. Michael  
present them in holy light,  
as once you promised to Abraham  
and his seed.  
Sacrifices and prayers to you, Lord,  
we offer with praise.  
Receive them for the souls of those whom today  
we commemorate;  
Make them, Lord, to pass from death to life,  
as once you promised to Abraham  
and his seed.*

*Holy, holy, holy  
Lord God of Sabaoth.  
Filled are heavens and earth with your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the  
Lord.  
Hosanna in the highest.*

*V. Piè Jesu  
Piè Jesu, Domine,  
dona eis requiem!  
Dona eis requiem sempiternam.*

*VI. Agnus Dei  
Agnus Dei!  
qui tollis peccata mundi,  
dona eis requiem.  
Dona eis requiem sempiternam.*

*VII. Lux Aeterna  
Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

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

*IX. In Paradisum  
In Paradisum deducant te Angeli;  
in tuo adventu suscipiant te martyres,  
et per ducant te in civitatem sanctam Jerusalem.  
Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.*

*Merciful Lord Jesus,  
grant them rest.  
Grant them rest everlasting.*

*Lamb of God!  
who removes the sins of the world,  
grant them rest,  
Grant them rest everlasting.*

*May eternal light shine on them, Lord,  
with thy saints everlasting,  
because you are merciful.  
Rest eternal grant them, Lord,  
and may perpetual light shine on them.*

*Deliver me, Lord, from eternal death,  
on that dreadful day,  
when heavens and earth shall move,  
when you come to judge  
the world through fire.  
I am made to tremble, and to fear,  
at the destruction that shall come,  
and also at your coming wrath,  
when heavens and earth shall move.  
That day, day of wrath,  
calamity and misery,  
great and exceedingly bitter day,  
when you come to judge  
the world through fire.  
Rest eternal  
Grant them, Lord,  
and may perpetual light shine on them.*

*May the Angels lead you into Paradise;  
at your coming may the martyrs receive you,  
and conduct you into the holy city, Jerusalem.  
May the chorus of Angels receive you,  
and with Lazarus, once a pauper,  
eternally may you have rest.*