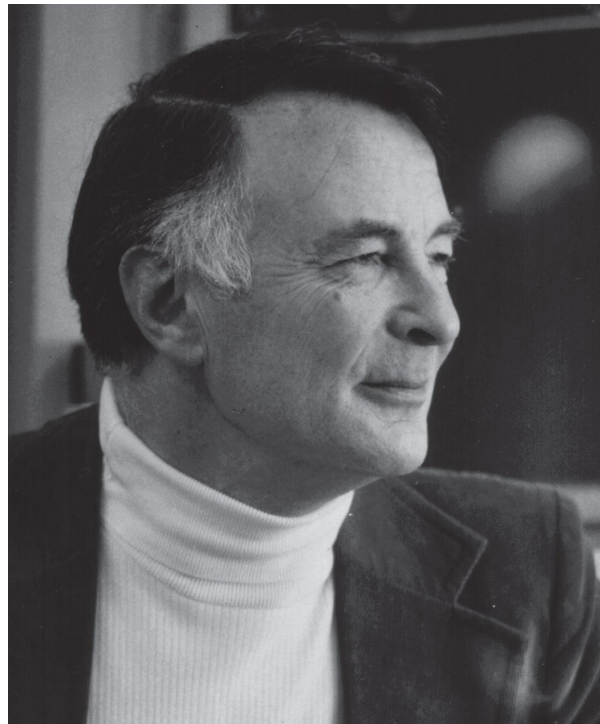


THE SAINT MARK'S
MUSIC

SERIES
2023-2024



Hallock at 100

The Compline Choir, Byrd Ensemble,
José Luis Muñoz, countertenor, Page Smith, cello,
Andrea Rojas Duroy, piano & Elizabeth Brown, lute

Saturday, February 24, 7:30 pm

Sunday February 25, 3:00 pm

In-person at Saint Mark's Episcopal Cathedral, Seattle
Virtual concert available beginning March 2

LAND ACKNOWLEDGMENT

Saint Mark's Cathedral acknowledges that we gather on the traditional land of the first people of Seattle, the Duwamish People, who are still here, and we honor with gratitude the land itself and the life of all the Coast Salish tribes.

Hallock at 100

The Compline Choir, Byrd Ensemble,
José Luis Muñoz, countertenor, Page Smith, cello,
Andrea Rojas Duroy, piano & Elizabeth Brown, lute

PROGRAM

The Compline Choir

Lamentations of the Prophet Jeremiah Peter Hallock (1924-2014)
Layne Benofsky & Tyler Morse, soloists
Page Smith, cello

Lamentations of the Prophet Jeremiah, no. VIII Costanzo Festa (1485/1490-1545)

What Hand Divine Erin Aas (b. 1974)
Page Smith, cello

José Luis Muñoz, counter-tenor

The Lover in Winter Thomas Adès (b. 1971)
Andrea Rojas Duroy, piano

Old Bones Nico Muhly (b. 1981)
Elizabeth Brown, lute

Two Sonnets for Sor Juana Inés de la Cruz Michael Nyman (b. 1944)
Andrea Rojas Duroy, piano

Byrd Ensemble

Libera nos, salva nos I John Sheppard (c. 1515-1558)

I saw a new heaven and a new Earth (1979) Peter Hallock

Te lucis ante terminum Thomas Tallis (1505-1585)

Draw on sweet night (arr. 2012) Peter Hallock

Libera nos, salva nos II John Sheppard

PROGRAM NOTES

Lamentations of the Prophet Jeremiah

Peter Hallock

Here begin the lamentations of the prophet Jeremiah:

*How lonely sits the city that once was full of people!
How like a widow has she become, she that was great
among the nations!*

*She that was a princess among the provinces, has
become subject to forced labor.*

*She weeps bitterly in the night, with tears on her
cheeks; among all her lovers,
she has no one to comfort her; all her friends have
dealt treacherously with her,
they have become her enemies.*

Jerusalem, Jerusalem, return to the Lord your God.

—Lamentations 1:1-2 (NRSV)

This work, dedicated to Eva Heinitz, Professor of Music Emeritus, University of Washington, was composed beginning in 1972. The first performance was on Palm Sunday, April 15, 1973; subsequent revisions commenced in 1986. Page Smith, who was 15 at the time of its premiere, has been the cellist for this work ever since.

Lamentations of the Prophet Jeremiah, no. VIII

Costanzo Festa

Here begin the lamentations of the prophet Jeremiah:

*Remember, O Lord, what has befallen us; look, and
see our disgrace!*

*Our inheritance has been turned over to strangers,
our homes to aliens.*

*We have become orphans, fatherless; our mothers are
like widows.*

*We must pay for the water we drink; the wood we get
must be bought.*

*With a yoke on our necks, we are hard driven; we are
weary, we are given no rest.*

*We have made a pact with Egypt and Assyria, to get
enough bread.*

*Our ancestors sinned; they are no more, and we bear
their iniquities.*

*Restore us to yourself, O Lord, that we may be re-
stored; renew our days as of old.*

Jerusalem, Jerusalem, return to the Lord your God.

—Lamentations 5:1-7, 21 (NRSV)

Though never performed by The Compline Choir while Hallock directed, the Festa Lamentations cer-

tainly fit within the canon of repertoire Hallock amassed over his 53-year tenure, and the choir's long-standing tradition to sing laments during the penitential season of Lent. In Festa's setting, one hears a composer well-acquainted with contrapuntal techniques of the time, both from the Netherlands and northern Italy. The work begins with a simple chant intonation, then expands from two to seven voices. The final "Jerusalem" section is particularly delicious—and wickedly high for the decani altos!

What Hand Divine

Erin Aas

*Sweet Infancy!
O fire of heaven! O sacred Light
How fair and bright,
How great am I,
Whom all the world doth magnify!*

*O Heavenly Joy!
O great and sacred blessedness
Which I possess!
So great a joy
Who did into my arms convey?
From God above
Being sent, the Heavens me enflame:
To praise his Name
The stars do move!
The burning sun doth shew His love.*

*O how divine
Am I! To all this sacred wealth,
This life and health,
Who raised? Who mine
Did make the same? What hand divine?*

—Thomas Traherne (c. 1636-1674)

What Hand Divine is a marvelous gift to The Compline Choir in 2015 from composer-in-residence Erin Aas. Though originally planned as a work for men's voices and guitar, Aas opted to utilize the violoncello—a favored instrument of Peter Hallock and The Compline Choir. The cello and choir are at times in dialogue with one another, and at other times sing together to a sonorous effect. The text, slightly altered and rearranged by the composer, is from a poem entitled *The Rapture* by the 17th century metaphysical poet, theologian, priest, and writer Thomas Traherne. The text recalls the Advent expectation, Christmas joy, and Epiphany light. Take time to reflect, too, on the sacred wealth left to us by Peter Hallock.

The Lover in Winter

Thomas Adès

- I. *Now the cold harms tender things, the bird is stricken by the winter, while the nightingale complains to the other that the warmth of heaven is taken away from them.*
- II. *Now the river-bed lacks water, and no grasses are growing strongly in the meadows, for the sun has fled our boundaries of the summer sky, this is the time of snowy days, and icy nights.*
- III. *Now everything which is, freezes, and only I am hot, or rather it is my heart which burns, this fire of which I sicken, is a girl.*
- IV. *The source of this fire was a kiss, and the soft touch of this girl, in her eyes shines a bright light, nothing in the whole world could be more divine.*

—Translated from Latin

Composed early in his career, Thomas Adès's *The Lover in Winter* (1989, rev. 1993) was one of the composer's first published works and dates from his time at the Guildhall School of Music and Drama. Adès's style— even early on— encompasses elements of tonality, atonality, and a rich harmonic language that continues to embody his works to this day. His compositions are known for their intricate textures, dynamic contrasts, and clever use of rhythm and meter. His sense of drama and sonic beauty is deeply explored in these Latin settings of four anonymous medieval poems for countertenor and piano.

Old Bones

Nico Muhly

It is the academic conclusion that beyond reasonable doubt, the individual exhumed at Greyfriars in September Two thousand and twelve is indeed Richard the third, the last Plantagenet King of England.

*They dug in that spot, and the leg bones were revealed.
Yes,
I was overcome with emotion;
Yes,
I was overcome with emotion;
I was overcome with emotion;
Everyone else was looking at old bones,
I was looking at the real man And I was seeing the man.
Everyone else was looking at old bones,
I was looking at the real man.
Now a young man has come to protect us from violence,
The Saint is a roofbeam over the three counties,*

Over lands, of Elidir's lineage.

All his factions are flowers for us.

Sir Rhys himself is a rose.

He is a man, too, in war.

He was a fearless young man.

There was a battle, like that of Peredur The Ravens of Urien prepared it.

King Henry won the day through the strength of our master:

He killed Englishmen, capable hand,

He killed the boar.

He chopped off his head Sir Rhys like the stars of a shield with the spear in their midst on a great steed.

I have loved the dubbed knight of Carmarthen,

The hawk of the fortress of gold and wine is loved by all.

When you're writing a screenplay, you walk a thousand miles in their shoes every day.

I wasn't interested in Richard's death; but in his life.

I thought: "I should go to Leicester" The first time

I stood in that car park The strangest feeling just washed over me.

I thought: "I am standing on Richard's grave." Richard wanted to be found.

We know that he was working through the pain barrier every day just to do his job.

That tells me about his character.

I think the time is right.

I think the time is right.

I think the time is right.

With our science, with our knowledge, with the time of the Paralympics;

I think he was saying: "Now you can understand me. I'm ready.

I'm ready I'm ready to be reburied, and I'm ready to be found."

Everyone else was looking at old bones, and I was seeing the man.

—Richard Buckley, Philippa Langley, Guto'r Glyn

Born in 1981 composer, arranger, and pianist Nico Muhly is one of the most versatile and prolific living American composers. Equally comfortable in a variety of mediums, Muhly's composition range from symphonic, intimate chamber orchestra, vocal and operatic works, film scores, and arrangements for pop artists. A graduate of the Juilliard School he studied with Christopher Rouse and John Corrigliano.

Composed in 2013 Muhly says of his composition for countertenor: "*Old Bones* combines texts taken from the media around the discovery of Richard III's bones with fragments of poetry in praise of Syr Rhys ap Tomas, who is said to have killed the king. The piece

ends with the phrase, “Everyone else was looking at old bones, and I was seeing the man.” The hybrid text of *Old Bones* was assembled by Muhly from three main sources: University of Leicester professor Richard Buckley, whose article “Richard the III is Found” begins the work, the British screenwriter Phillipa Langley whose *Looking for Richard* Project contributed to the fascination by the British media in the search for Richard III’s remains, and the 15th century Welsh poet Guto’r Glyn whose poem was written in praise of the Welsh knight believed to have been the one who killed Richard III. Muhly’s approach to utilizing text from varied origins— creatively incorporating them to explore historical narratives— highlights his adaptability and inventiveness as a composer.

Two Sonnets for Sor Juana Inés de la Cruz

Michael Nyman

This That You See, This Brightly-Hued Pretense

*This that you see, this brightly-hued pretense,
here by the grace of art rendered appealing,
through specious feats of colorful deceiving
is cleverly deployed to cheat the sense;
this, in which flattery’s munificence
has sought to mask the blows the years are dealing
so as to conquer time, thereby concealing
the horrors wrought by age and negligence,
is effort undertaken for no gain,
is a frail flower in the windy squall,
is a defense from fate mounted in vain,
is labor mad and wasted, doomed to fall,
is a fool’s errand, and, regarded plain,
is corpse, is dust, is dark, is not at all.*

Let Them Die With You, Laura, Now You Are Dead

*Let them die with you, Laura, now you are dead,
these longings that go out to you in vain,
these eyes on whom you once bestowed
a lovely light never to gleam again.*

*Let this unfortunate lyre that echoes still
to sounds you woke, perish calling your name,
and may these clumsy scribblings represent
black tears my pen has shed to ease its pain.*

*Let Death himself feel pity, and regret
that, bound by his own law, he could not spare you,
and Love lament the bitter circumstance*

*that if once, in his desire for pleasure,
he wished for eyes that they might feast on you,
now weeping is all those eyes could ever do.*

— Translated from Sor Juana Inés de la Cruz’s
Spanish poetry

Michael Nyman, born in 1944 in London, England, is a celebrated composer, pianist, and musicologist renowned for his distinctive compositions and film scores. He gained widespread recognition for his collaboration with filmmaker Peter Greenaway, composing music for films such as “The Draughtsman’s Contract” and “The Cook, the Thief, His Wife & Her Lover.” Nyman’s most famous work includes the score for the film “The Piano,” which earned him a Golden Globe nomination. His contributions extend beyond film music to include operas and chamber music, showcasing his versatility as a composer. Nyman’s work is characterized by its blending of classical and contemporary elements, making him a pivotal figure in the development of “minimalist” music— a term which he is widely believed to have been the first to use in regards to describing a musical aesthetic.

Nyman’s *Two Sonnets for Sor Juana Inés de la Cruz* for countertenor and piano sets the poetry of 17th century nun, scholar, poet, and playwright Juana Inés de la Cruz (1648-1695). Born in New Spain (now Mexico) de la Cruz was self-taught and had an insatiable thirst for knowledge from an early age. Her writings are celebrated for their advocacy of women’s rights and education, with works ranging from philosophical poems to autos sacramentales (religious dramas) and villancicos (a popular poetic and musical form of the late 15th-18th centuries). Interpolated over the music of J.S. Bach, Nyman’s setting of de la Cruz’s sonnets highlights the depth and versatility of his compositional style.

JMC Program Notes: Brett Banducci, DMA

Peter Hallock would say that he was not interested in producing pieces, but rather, beautiful and interesting sounds. At the heart of Peter Hallock's sound world is a form of music that has existed for over a millenia: chant. Not only is chant prevalent in much of his writing—particularly in his signature psalm settings for Compline—but the Compline Choir itself was born out of a chant study group. Hallock's affection for chant and Renaissance music inspires our program of Latin-texted motets based on chant by English Renaissance composers, alongside two pieces for SATB choir by Hallock. Bookending the set are two settings of *Libera nos, salva nos* by John Sheppard, a prayer that college students at Magdalen College, Oxford—were required to recite each morning and night. Accompanying Sheppard's motet is *Te lucis ante terminum*, a Compline hymn setting by Thomas Tallis.

Hallock's *I saw a new heaven and a new earth* (1979) was inspired by the purchase of liturgical handbells from the firm Petit and Fritsen based in Aarle-Rixtel, Holland. The bells, tuned to the minor 10th, are meant to emulate tower bells. The work for men's voices and handbells, in dialogue with a choir of mixed voices, is an adaptation of a prophecy depicting the end times or afterlife. *Draw On, Sweet Night* (arr. 2012) is adapted from "Nightingale", movement three of *Night Music* (1984), originally scored for men's voices, reader, shakuhachi, harp, and flute. Hallock modified *Draw On, Sweet Night* for the Byrd Ensemble in 2012.

Libera nos, salva nos I

John Sheppard

*Libera nos, salva nos, iustifica nos, O beata Trinitas.
Free us, save us, justify us, O blessed Trinity*

I saw a new heaven and a new Earth (1979)

Peter Hallock

*I saw a new heaven and a new earth; the first heaven
and the first earth had all passed
away, and the sea was no more.*

*I saw the holy city, the new Jerusalem coming down
out of heaven prepared as a bride adorned.*

*I heard a voice from the Throne saying: I am the Alpha
and the Omega, the beginning and the end.*

*God himself will be with them. He will wipe every
tear from their eyes, and death shall be no more.*

Te lucis ante terminum

Thomas Tallis

*Rerum Creator, poscimus,
Ut pro tua clementia,
Sis praesul et custodia.*

*Procul recedant somnia,
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne polluantur corpora.*

*Praesta, Pater piissime,
Patrique compar Unice,
Cum Spiritu Paraclito,
Regnans per omne saeculum. Amen.*

*To thee before the close of day,
Creator of the world, we pray
That, with thy wonted favor, thou
Wouldst be our guard and keeper now.*

*From all ill dreams defend our sight,
From fears and terrors of the night;
Withhold from us our ghostly foe,
That spot of sin we may not know.*

*O Father, that we ask be done,
Through Jesus Christ, thine only Son,
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.*

Draw on sweet night (arr. 2012)

Peter Hallock

*Draw on, Sweet Night, best friend unto those cares
That do arise from painful melancholy.
My life so ill through want of comfort fares,
That unto thee I consecrate it wholly.*

*Sweet Night, draw on! My griefs when they be told
To shades and darkness, find some ease from paining,
And while thou all in silence dost enfold,
I then shall have best time for my complaining.*

— John Wilbye (1574-1638)

Libera nos, salva nos II

John Sheppard

*Libera nos, salva nos, iustifica nos, O beata Trinitas.
Free us, save us, justify us, O blessed Trinity*

About Peter Hallock at 100 Concerts

2024 is the centenary of Peter Hallock's birth, and we launch a bicoastal celebration of Saint Mark's beloved musician, composer, and liturgist at festival concerts this weekend. Structured as a triptych, each set reflects on Hallock as champion of early music, Hallock as composer, and Hallock as countertenor performer.

Among Hallock's many contributions to local and national church music traditions are the introduction of countless audiences in the United States, and the Pacific Northwest in particular, to the countertenor voice and founding the chant study group that eventually became known as the Compline Choir, an ensemble that has led to a resurgence of interest in the Office of Compline. As a soloist, Peter began to concertize as a countertenor in 1951, exposing audiences to that unique sound for the first time. The countertenor voice was so unusual in the U.S. that colleges and universities across the country soon requested performances—from the University of California, Berkeley, to the University of South Alabama. As an organist, Peter's legacy at the cathedral is the mechanical-action organ built by the Dutch firm D. A. Flen-trop. Installation of the organ began in late 1964 and tonal finishing took place in July 1965. As a liturgist, Peter contributed something new to the Advent and Good Friday Processions held at the cathedral. He composed music for two choirs in dialogue (Cathedral and Compline Choirs), liturgical handbells from Petit and Fritsen, and organ. As a conductor, Peter's most memorable conducting might be his first performance of Handel's Messiah using period or replicas of period instruments in 1985.

Hallock composed over 250 works, from occasional church music to extended anthems, to dramatic works (sacred and secular), to music specifically written for The Compline Choir. To discover Hallock the mystic and composer, one need only experience his music in the "Holy Box" that is Saint Mark's Cathedral. It is that "Holy Box" that provides both a physical space and musical landscape in which to hear, process, and intuit Hallock's music. Hallock married text and music in ways that allow listeners to experience something wholly unique, something beyond themselves, something numinous.

Though Hallock's music, creativity, innovations, and contributions to church music are notable, his greatest legacy is the community and family of musicians, mystics, solitaires, composers, weavers, theologians, humanists, agnostics, acousticians, "sound nuts", chefs, gardeners, nature lovers, and lovers of beautiful things with whom Peter cultivated lifelong friendships.

The complete catalog of Peter Hallock's works is available through the Peter R. Hallock Institute at <https://hallockinstitute.org/>. The Institute furthers the legacy of the music of Peter R. Hallock and ensures that his music is widely known, by cultivating and engaging potential partners and stakeholders and creating a broad network of musicians, liturgists, and clergy who champion Hallock's music. The Institute makes Hallock's music readily available in reliable editions and encourage its performance and recording, and ensures the future of The Compline Choir by celebrating and sharing with others its core values, practices, and principles.

These concerts are made possible in part by support from The Peter R. Hallock Institute, Association of Anglican Musicians, Saint Mark's Cathedral, and Classical KING.



In May, the Hallock at 100 celebration continues on the east coast with *The Place of the Blest: Music of Hallock, Thompson, and Vaughan Williams* with the Choir of Men and Boys and Modus Operandi Orchestra at Saint Thomas Church, Fifth Avenue, New York, on May 16 at 7:30 PM EDT. Peter Hallock's sublime and rarely performed *A Brevity* for baritone and orchestra forms the keystone of this concert, along with his *To the Supreme Being* and *Michael, Archangel*, under the direction of Jeremy Filsell, organist and director of music at Saint Thomas. Learn more and purchase tickets at <https://bit.ly/prh-st5a>.

ABOUT THE ARTISTS



The Compline Choir was founded by Dr. Peter R. Hallock, Organist and Choirmaster at Saint Mark's Seattle from 1951 to 1991. While a student at the Royal School of Church Music in Canterbury in the late 1940s, Hallock was introduced to chanted Compline in the crypt of the cathedral. Early in his tenure at Saint Mark's, he invited twelve music students from the University of Washington to study and sing plainchant. By 1956 this study group had become The Compline Choir, and the Sunday night office was opened to the public. Starting in 1962, the service began to be broadcast live on Classical KING—by some accounts, the longest-running radio broadcast in Seattle.

The Compline Choir is a unique community of laypersons with diverse beliefs that seeks to express musically a concern for the nurture and care of the soul—spiritual nourishment. The mission of the Compline Choir has been to perform and record liturgical and religious music for men's voices for the edification and enjoyment of listeners; to promote and perpetuate ancient, traditional, and contemporary musical forms of worship; and, to minister to the spiritual needs of the community.

The Compline Choir will make a third pilgrimage to England in August of this year, serving as choir-in-residence at Saint Alban's, Saint Paul's, and Canterbury cathedrals.

The Compline Choir

Dr. Jason Anderson, II Director
Page Smith, Violoncellist

Decani Alto

Joey Blundell
Tyler Morse
Josh Sandoz

Decani Tenor

Layne Benofsky
Gregory Bloch
Theo Floor
Carson Lott

Decani Bass

Carl Bolstad
Paul Johns
Joel Matter
Gerard van Wesep
James Wilcox

Cantoris Alto

Joel Bevington
John Garlid
René Marceau

Cantoris Tenor

Fred McIlroy
Kenneth Pendergrass
Kenneth Peterson
Jeffrey Ricco

Cantoris Bass

Scott Fikse
Scott Kovacs
Jeremy Matheis
Vernon Nicodemus
William Turnipseed



Page Smith is solo cellist of the Pacific Northwest Ballet Orchestra and was principal cellist for the Northwest Chamber Orchestra for 25 years and the Auburn Symphony for 10 seasons, performing frequently as soloist with all three. She was also

principal cellist of the New Jersey Symphony, and the Aspen Chamber Symphony at the Aspen Music Festival. She currently plays upon invitation with the Seattle Symphony, the Seattle Opera and the Bellingham Music Festival. She is one of this region's most beloved and trusted chamber musicians, performing with the Gallery Concert Series, Music of Remembrance, Chamber Music Northwest concert series, the Mostly Nordic Chamber Music Series, the Second City Chamber Music Series and the Orcas Island Chamber Music Festival. Her teachers have included Lynn Harrell, Ronald Leonard, Eva Heinitz and Raymond Davis.



José Luis Muñoz has been described as “a fabulous countertenor” with “amazing, powerful expression.” He often premieres and creates new works and principal roles such as Mauricio Sotelo's opera *Dulcinea*, *Bless Me*, *Ultima*, *Juana*, *Monticello Wakes*,

Yoshinaka, *Kakitsubata*, and *Magda G. Muñoz'* other work includes: Melissa in Caccini's *La Liberazione di Ruggiero dall'Isola d'Alcina*, Handel's *Messiah*, Mozart's *Requiem* and *Missa Brevis* K275, Bach's *B Minor Mass*, *St Matthew's Passion*, *Magnificat*, Orff's *Carmina Burana*, and Bernstein's *Missa Brevis*.

He has worked with the Seattle Opera, Opera Southwest, Harmonia Orchestra and Chorsu, Musikpunkt Koeln, Opera Modesto, Portland Symphonic Choir, City Opera Ballet, Queen City Musicians, Bellingham Chamber Chorale, Orcas Choral Society, Seattle Early Music Guild, E.O.S. Opera, Federal Way Symphony, Washburn Symphony, San Francisco Baroque Opera, First Congregational Church Music Series, Mission Cultural Center, Theater Artaud, Foro Cultural Coyoacanense Hugo Argüelles, and the Ludinghausen Summer Art Festival, among others.

José Luis resides in Seattle. Along with an Artist Diploma in Early Music Studies from Cornish College of the Arts; he holds a Bachelor of Fine Arts in both Vocal and Piano Performance. He is a past winner in the California Opera Association Competition.



Pianist **Andrea Rojas Duroy** received her Bachelor's degree in Piano Performance from California State University, Stanislaus in 1999, studying with Sylvia Ghiglieri and Stephen Thomas. She attended the prestigious Aspen Music Festival in 1996, studying with

Arlene Shrut, and Park City International Music Festival in 1998, studying with Robert Moeling. While in her undergraduate program, Andrea was highly sought after as a collaborative pianist. After completing her Bachelor's degree in music, she went on to earn a Master's degree in Psychology and Doctoral degree in Educational Leadership. In addition to her work as a collaborative pianist, she is also a practicing licensed mental health counselor.



Lutist **Elizabeth Brown** is head of the Guitar and Lute program at Pacific Lutheran University and is active throughout the Pacific Northwest as a solo and ensemble performer. Known for her musically passionate performances, she has given solo

recitals and performed concertos throughout North America. An enthusiastic advocate for the guitar and lute, Ms. Brown has given numerous outreach performances at schools, senior centers, and community centers for the Seattle Classic Guitar Society and the Early Music Guild, as well as by arrangement while on tour. Also active as a chamber musician, Ms. Brown is a member of La Lira, Baroque Northwest, and the Puget Sound Consort and has appeared with many other ensembles and well-respected musicians. She has been featured on Channel 9's “KCTS Connects” program, and has given numerous radio interviews and performances. Ms. Brown's first solo recording, *La Folia de España: Dances for Guitar*, features works for baroque, 19th century and modern guitars.



Described as “pure and radiant” (Gramophone), “immensely impressive” (Early Music Review), and “rich, full-voiced, and perfectly blended” (Early Music America), the **Byrd Ensemble** has been internationally acclaimed for its performances and recordings of chamber vocal music, particularly Renaissance polyphony. The Byrd Ensemble, directed by Markdavin Obenza, is a Seattle-based professional ensemble made up of 10 to 12 singers.

Since 2004, the ensemble has performed in the greater Seattle area and toured across the United States, presenting concerts for the Gotham Early Music Scene in New York with Peter Phillips (director of the Tallis Scholars), the Boston Early Music Fringe Series, and the Edinburgh Fringe Festival. The Byrd Ensemble participated in the London International A Cappella Choir Competition, where John Rutter described the ensemble as “a fine group that has achieved an enviable standard of tuning, blend, and ensemble.”

The Byrd Ensemble signed with the Scribe Records label in 2011 and has since produced six records which have been reviewed by major early music publications: *Early Music America*, *Gramophone*, and *Early Music Review*. *Our Lady: Music from the Peterhouse Partbooks* (2011) featured reconstructions by musicologist Nick Sandon of music by

lesser-known English Renaissance composers—Pasche, Merbecke, and Ludford—and included two world-premiere recordings. *In the Company of William Byrd* (2012), *Music for the Tudors* (2015), and *Music of the Renaissance: Italy, England & France* (2016) featured more mainstream Renaissance composers Tallis, Sheppard, Byrd, and White. The Byrd Ensemble’s recording of Estonian composer Arvo Pärt was reviewed in the *Gramophone Magazine* in 2014 and was used in the French film *L'apparition* (2018).

The Byrd Ensemble is named after Renaissance composer William Byrd.

Byrd Ensemble

Markdavin Obenza, Artistic Director

Soprano

Ruth Schauble
Margaret Obenza
Natalie Ingrisano

Tenor

Orrin Doyle
Carson Lott
Richard Greene

Alto

Haley Gabler
Sarrah Sharif Doyle
Joshua Haberman

Bass

Benjamin Rogers
Evan Norberg
Ben Harris

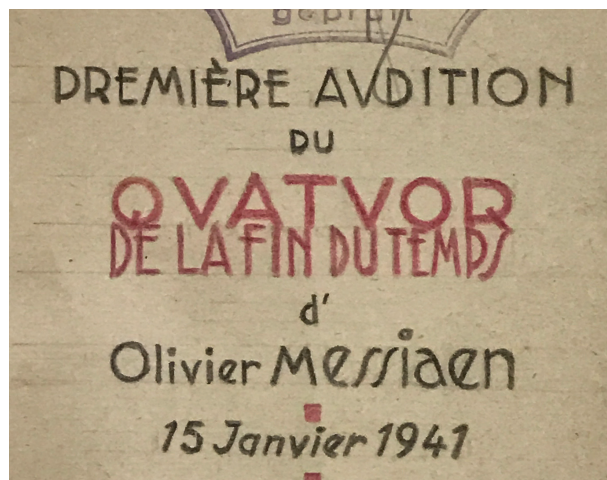
JOIN US FOR THE NEXT SAINT MARK'S MUSIC SERIES CONCERT

Quartet for the End of Time

Sunday, March 24 at 4:30 pm
St. Mark's Cathedral

Rachel Yoder, clarinet, Luke Fitzpatrick, violin,
Rose Bellini, cello, & Jesse Myers, piano

This masterwork examining the spirituality of the Book of Revelation, composed by Olivier Messiaen while imprisoned in a German prisoner-of-war camp during WWII, will be performed in the nave in contemplation of Palm Sunday and the coming Holy Week.



THE SAINT MARK'S
MUSIC
SERIES

In-person and livestream tickets available at saintmarks.org/concerts

AND FOR THE MONTHLY *Organ by Night* SERIES

Organ by Night is presented at Saint Mark's Cathedral on the third Sunday of each month following the Compline service, about 10:00 pm. Informal mini-concerts will introduce you to the power and beauty of a real pipe organ. All are welcome in-person in the nave or join the organist in the loft to get a feel for what playing an instrument of this size is like. Ask questions and learn more about the Flentrop organ after the concert.

NEXT UP on SUNDAY, MARCH 17

Kyle Haugen performing:

Chorale prelude on 'O Mensch, beweine deine Sünde gross' BWV 622 by J. S. Bach

Sonata II by Felix Mendelssohn

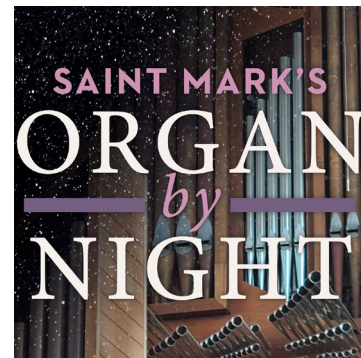
Praeludium in D Minor by Georg Böhm

Kyle Haugen is cantor at Seattle's Queen Anne Lutheran Church, serving as organist, director of parish ensembles, and coordinator of concerts and arts outreach. He is artistic director and conductor of Northwest Repertory Singers, a Tacoma-based choral ensemble of fifty voices. Kyle sings as a freelance choral tenor in the Seattle area. Passionate about musical experiences for all ages, for nearly a decade Kyle directed high school-aged ensembles with Tacoma Youth Chorus and led a tour to England and Ireland. In Boston, Kyle was the tenor soloist for the premiere of Daniel Pinkham's *Missa Brevis* and contributed to two recordings of Renaissance choral works with the Choir of the Church of the Advent (Arsis Audio). Kyle is a composer of choral music and his compositions have been performed, recorded, and broadcast across the United States.

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