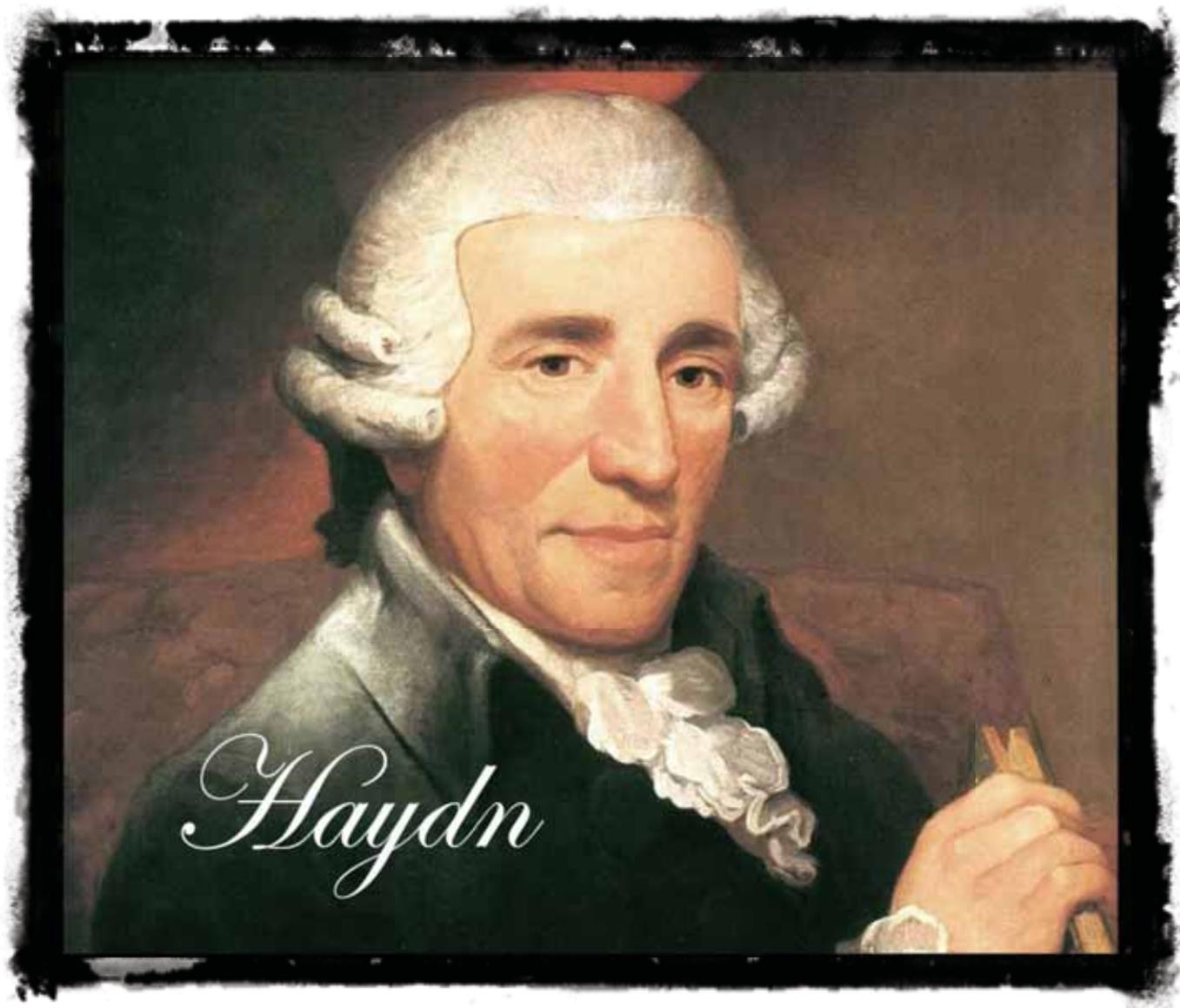


CHURCH OF THE REDEEMER, BRYN MAWR, PA

*presents*

A Lenten Memorial Fundraiser Concert

## The Music of Joseph Haydn



*featuring*

*Piano Concerto in D major*

*and*

*Missa in B, "Harmoniemesse"*

KINDLY REMEMBER  
TO TURN OFF ALL CELL PHONES AND PAGERS.

PLEASE JOIN US FOR A RECEPTION IN THE PARISH HOUSE  
IMMEDIATELY FOLLOWING TONIGHT'S CONCERT.

CHURCH OF THE REDEEMER, BRYN MAWR  
230 PENNSWOOD ROAD ~ BRYN MAWR, PA 19010  
(610) 525-2486

The Reverend Peter T. Vanderveen, *Rector*  
The Reverend David F. Romanik, *Associate Rector*  
The Reverend Melissa Q. Wilcox, *Assistant Rector*  
Dr. Michael J. Diorio, *Organist & Director of Music*

*For more about the music program and the parish of Church of the Redeemer  
please visit our website: [www.theredeemer.org](http://www.theredeemer.org)*

Saturday 11 March 2017 at 7:30 PM

---

HAYDN IN MARCH

*CONCERTO IN D MAJOR*, HOB. XVIII:11

FOR PIANO AND ORCHESTRA

Michael Stairs, *Conductor*  
Michael Diorio, *Piano*

~

*MISSA IN B, "HARMONIEMESSE"*, HOB. XXII:14  
FOR CHOIR, SOLOISTS AND ORCHESTRA

*Featuring the Choirs and Soloists of*

Church of the Redeemer, Bryn Mawr

with

Chamber Orchestra

*Soloists*

Katy Hutchings, Brenna Markey, Chloé Olivia Moore, *Soprani*

Hope Knight & Laurie MacKenzie, *Mezzo-Soprani*

Ken Garner & Wilson Jeffreys, *Tenori*

Matthew Fisher, Scott Johnson, Brian Phipps, *Bassi*

~

Dr. Michael J. Diorio, *Conductor*

---

CHURCH OF THE REDEEMER, BRYN MAWR

This evening's concert is made possible by sponsorship contributions, as ticket sales cover only a portion of our performance costs. The Music Committee acknowledges and expresses its gratitude to the following sponsors for their generous support of tonight's program:

**Gloria dePasquale,**  
sponsor of the *Piano Concerto in D* in memory of **William dePasquale.**

**Susan D. Ravenscroft,**  
sponsor of the *Kyrie* movement in memory of **Richard S. Ravenscroft.**

**Anna & Tom Gerrity,**  
sponsors for the Credo movement in honor of **Helen Pawlak.**

**Mr. & Mrs. Isaac H. Clothier, IV,**  
sponsors of the *Quoniam* movement in memory of **Melinda C. Biddle** and in honor of **Haydn.**

**Warren and Susan Ayres,**  
sponsors of the *Et incarnatus est* movement in memory of **Lucetta Sharp Alderfer.**

**The Reverend Peter T. Vanderveen & Patricia W. Bennett,**  
sponsor of the *Et resurrexit* movement in memory of **Rudy Wood-Muller.**

**Lanny & Ann Patten, Jeffrey & Helen Patten,**  
sponsors of the *Et vitam venturi* movement, in honor of **Jennifer Patten.**

**Elizabeth P. McLean,**  
sponsor of the *Sanctus* movement in memory of **Laura Chandler McLean.**

**Charlotte & Mackie MacLean,**  
sponsors of the *Agnus Dei* movement in memory of **William Dabney Grinnan.**

**Dr. Maggie Baker,**  
sponsor of the *Dona nobis pacem* movement in memory of **Howard Scott Baker, MD.**

*We express our gratitude to the following donors for the generous gifts towards this evening's program:*

**Mike & Maria Thompson  
The Goldstein Family Trust**

## FRANZ JOSEPH HAYDN (1732-1809)

Often overshadowed by the flamboyant and decadent lifestyle of Mozart, it was actually Haydn who was considered to be THE most sought after composer of his time. He was, after all, credited as the the originator of the symphony, as a musical form. Perhaps had Haydn not outlived the younger Mozart by nineteen years this distinction might not have stood true.

Haydn was born into a poor farming family 285 years ago this March, the province of Lower Austria called Rohrau. So how did a simple farm-boy get all the way to Vienna and become a great composer? As the story goes, Georg Reutter, the Kapellmeister of Vienna's St. Stephen's cathedral, was searching the countryside for good voices to import back to Vienna. He stumbled upon a nine-year-old Haydn singing in a town called Hainburg, just on the Danube. Reutter took Haydn back to Vienna where he had him installed with the other choirboys. From that time Haydn began to take lessons in voice, keyboard and violin. However, after ten years of singing his voice changed and he found himself turned out of the choir. With no position or family wealth to help support him, Haydn began teaching pupils, composing new works and studying compositional technique and theory manuals to improve his skills. His work also included three separate church jobs each Sunday.

Haydn's compositional output was prodigious, and soon his works were being heard all over Vienna. The variety of genres was quite vast; from sacred music to secular, vocal to instrumental, trios, quartets and other divertimenti for instruments. As publishers began to approach him, his music eventually increased the territory of his fame. For a handful of years Haydn worked in the service of a minor baron and count as Composer-In-Residence until Prince Paul Esterházy heard one of his symphonies. At that moment in 1760 Haydn left for a much larger position in the Esterházy Court. In 1766 he became Kapellmeister, which placed him in charge of all church music compositions, as well as secular music (symphonies, operatic, etc.). Thus began a deeper entrée into the world of composing for the genre of the Mass.

In the 1790s Haydn journeyed to England for an extended concert tour where he not only offered his compositional services (for hefty fees) but was also exposed to many societal and artistic experiences, making the acquaintance of some interesting people along the way. He, for instance, was acquainted with an English musician who was also the famed scientist and telescope maker, William Herschel, who discovered the planet Uranus. Herschel shared with Haydn the use of his massively large telescope to view the new planet. Haydn had never before glimpsed into the heavens so closely and was transformed by the experience. Shortly after this Haydn attended a concert that offered a type of music he'd not heard back on the continent: the oratorio. At a music festival held in Westminster Abbey Haydn first encountered Handel's "Messiah". Handel introduced and developed the oratorio genre, which was hitherto unknown to Haydn.

Haydn's concert tour ended in 1795 when he returned to Vienna and brought with him all of the ideas and memories that encouraged newer compositional offerings. One such work, "The Creation", is thought to have been inspired after experiencing the "Messiah", viewing the solar system in its telescopic glory and becoming acquainted with John Milton's "Paradise Lost". After "The Creation" Haydn began work on his last great compositions, with the Mass in B serving as his final completed work altogether. After Haydn died on May 31 in 1809, Mozart's Requiem was performed for his memorial service, and his remains were interred in a local cemetery until 1820 when they were moved to the Esterházy palace - that is, all but his head, which was stolen by phrenologists shortly after burial. It was only reunited with the body in 1954.

## PIANO CONCERTO IN D MAJOR, HOB. XVIII:11

Often described as the most popular of Haydn's concertos, the Concerto in D major was written 'for the harpsichord or fortepiano' between 1779 and 1783. While the exact date of this concerto is unknown, a contemporary memoir indicates that it was likely played at a private concert in Vienna on February 20, 1780.

The piano as we know it today has undergone significant evolution since its invention back in the early 1700s. Composers such as Haydn and Mozart would have been more accustomed to the Harpsichord, which is a keyboard instrument that uses a mechanism to pluck the strings instead of a hammer to strike them. However, the fortepiano, the earliest piano ancestor, was also known to Haydn and Mozart and was becoming readily available in major 18th-century cities where builders were perfecting the instrument. The Viennese school of pianoforte builders utilized an action with hammers that would strike closer to the performer, placing the hinged end further away. This design made the action very delicate and sensitive to the player's touch. The force needed to depress a key on such an instrument is only about a quarter of what it is on the modern-day piano. Interestingly, Haydn's fortepiano is uniquely linked with one other, owned by Mozart, in that both instruments were crafted by the same builder, from the exact same piece of wood. These instruments can be seen at the composer's respective museums in Vienna.

Marked '**Vivace**' (fast), the first movement of the Concerto offers a spritely melody that is shared with the orchestra in what is known as a ritornello design (alternating between solo and ensemble). The buoyancy of the melodic line and its accompaniment continues throughout the movement, still continuing to shine through the depressed tonality of B minor. With the return of the major section the harmonic progression prepares the work for a cadenza to be played. This is the point where the soloist would (traditionally) extemporize a witty musical commentary using the thematic material of the movement - to the extent of showing off the instrument's capacity and, thereby, that of the player as well. Tonight, the cadenza to be played will not be improvised; rather it was recently composed by Michael Diorio.

The second movement, '**Un poco Adagio**' (a little slow) is delicately orchestrated with sustained oboes and horns over the strings in the introduction. The middle section offers the parallel minor key of E, where a clear triplet figure dialogue between piano and strings may be heard until the return of the home key of A. As the melody becomes more ornate elements of early Romanticism can be heard creeping into this Classical period work. As in the first movement, the end of the second once again prepares for a cadenza to be played, which has also been composed by Michael Diorio.

The third movement, entitled '**Rondo all'ungarese: Allegro assai**' (Rondo in Hungarian / Gypsy style: very fast) reportedly sealed the concerto's popularity in Haydn's lifetime. The main tune — first sounding like a typical Haydn theme—has been identified as a dance from Croatia or Bosnia. One musicologist describes how when the tune is played in the strange key of E minor all else seems to grow progressively more delirious, and calls the contrasting theme "a paprika-infused 'Three Blind Mice' ". During Haydn's time there was a fascination with gypsy music, as the musical boundaries between societies were never truly drawn. Exotic sounds and fashion were all the rage in major cities of Europe, with Hungarian folk tunes making cameos in numerous compositions. Haydn scholar H. C. Robbins Landon indicates that the tunes in minor keys were both "used for the recruiting of soldiers by Austrian officials, who employed Gypsy bands to entice Hungarian peasants to the tavern to enlist, seduced by the strains of the most interesting 'folk music' in Europe and plied with the local Tokay wine." Oddly enough, Haydn did not include a cadenza for this final movement — perhaps the local Tokay got in the way.

## MISSA IN B, "HARMONIEMESSE", HOB. XXII:14

Noted Haydn scholar, James Webster, describes Haydn as a "culture-hero throughout Europe", continuing to say that Haydn *began his career in the traditional patronage system of the late Austrian Baroque, and ended as a 'free' artist within the burgeoning Romanticism of the early 19th century.*

Haydn's masses were very popular during his lifetime, thanks to the publishing firm of Breitkopf and Härtel, which made several settings available to the public. An unusual phenomenon occurring (for that time) was that these masses were making their way into concert halls instead of churches and cathedrals. Boundaries were becoming blurred between that which was sacred and that which was secular. The next period in music history would see a good deal of sacred music transferred from liturgical use to that of secular stage entertainment- especially in response to revolutionary changes, which encouraged an ever-creeping nationalism in the compositions of those such as Beethoven, Brahms, Verdi and Berlioz.

Between the years 1796 and 1802 Prince Nikolaus II requested Haydn to return to serve in his court with responsibilities solely for church music. Between these years Haydn was to compose a new mass in celebration of the name day for Princess Maria Hermenegild, which fell on September 8. The resulting six compositions are remembered by their nicknames: *Heiligmesse, Paukenmesse, Nelsonmesse, Theresienmesse, Schöpfungsmesse* and, finally the *Harmoniemesse*.

In 1802 Haydn completed his last and longest mass, at age 70. Knowing that the mass was needed for the September 8 name day celebration, Haydn began working on it earlier in the Summer of that year—when he wrote to Prince Niklaus of Esterházy: *In the meantime I have been very ARDUOUSLY at work on the new Mass, and more than that, FEARFUL whether I will still be able to draw applause.* However, according to a report given by the Austrian Ambassador to Britain, the celebration was particularly festive. The name day celebrations consisted of a church service (wherein Haydn conducted the Mass and other music), an elegant dinner and then a ball that continued until the early hours of the morning. A hunt followed the next morning, along with a concert featuring excerpts from the *Harmoniemesse*.

Haydn entitled the work *Missa in B*, meaning Mass in Bb major. The term *Harmoniemesse* was ascribed to the work much later. The word *Harmonie* refers to a wind band. In addition to strings, organ, timpani and brass Haydn makes full use of a wind section including flute, oboes, bassoons, horns and clarinets. The use of a full wind section was considered relatively novel in the early nineteenth century, but allowed for a fuller palate of color in this celebratory work.

Touching on the word "celebratory", many of Haydn's contemporaries criticized his late Masses as "too cheerful to be sacred". However, musicologists believe that this is due, in part, to the commission of the work itself (for a celebratory occasion) and because of Haydn's close relationship with the Princess, who always made sure that his favorite wine (Málaga) was served to him on a regular basis. This final point, alone, might've encouraged a jig from even the most recalcitrant limb.

According to contemporary biographer, Georg Griesinger, Haydn's own ideas about faith gave his sacred works their unique spirit. He continues to describe Haydn's approach to religion: *Altogether his devotion was not of a sort which is gloomy and forever in penance but rather cheerful, reconciled, trusting- and in this mould his church music, too, is composed.*

The Mass itself is of a massive scale, with texts of the longer movements (*Credo, Gloria*) broken up between full chorus, duets, trios, and solo quartets. Haydn gives special treatment to the clarinets and oboes, often providing for moments of solos and extended introductions before vocal lines enter, and even in between solo voice passages.

His treatment of the Mass text represents classic text painting style for which he was known. On phrases such as "we praise you" or "we glorify you" Haydn creates a declamatory choral rendering underscored by the punctuation of timpani drum and trumpets. Where the text is more delicate, as in the portion of the *Credo* where it reads "was incarnate by the Holy Ghost of the Virgin Mary and was made man", Haydn incorporates the softer winds and delicate triplet figures in the strings. This movement, *Et incarnatus est*, is reminiscent of the stunning setting found in Mozart's *Great Mass in C minor*.

The work is intensely expressive, harmonically daring at times, and often (by way of tonality) looks ahead to the upcoming Romantic Era. With such power, elegance, and expressivity that this work encompasses it is hard to imagine that Haydn would write nothing else after it. However, after completing the Mass, Haydn complained of increasing fatigue, depression, a general lack of concentration, and ultimately submitted his resignation to the Esterházy family toward the end of 1804.

### **Text of the Mass**

*The Latin titles of sponsored movements are noted in bold.*

#### **Kyrie eleison.**

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Glory to God in the highest,

and on earth peace, and good will to all.

We praise thee, we bless thee,

We worship thee, we glorify thee.

Gratias agimus tibi propter magnam gloriam  
tuam.

Domine Deus, Rex caelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi, suscipe

deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

We give thanks to thee for thy great glory,

Lord God, heavenly King,

God the Father Almighty.

Lord, the only-begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father.

That takest away the sins of the world,

have mercy upon us.

Thou that takest away the sins of the world,

receive our prayer.

Thou that sittest at the right hand of the

Father, have mercy upon us.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

For thou alone art holy; thou only art the  
Lord; thou only are most high Jesus Christ,  
with the Holy Ghost, in the glory of God  
the Father. Amen.

**Credo in unum Deum.**

Patrem omnipotentem,  
factorem coeli et terrae,  
visibillium omnium et invisibillium.  
Et in unum Dominum  
Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantiali Patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de coelis.

**Et incarnatus est de Spiritu Sancto**

ex Maria Virgine:  
Et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato:  
passus, et sepultus est.

**Et resurrexit tertia die,**

secundum scripturas.  
Et ascendit in coelum:  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria iudicare vivos et mortuos:  
Cujus regni non erit finis.  
Et in Spiritum sanctum Dominum,  
et vivificantem,  
Qui ex Patre, Filioque procedit.  
Qui cum Patre, et Filio simul adoratur,  
et conglorificatur:  
Qui locutus est per Prophetas.  
Et unam, sanctam, catholicam et apostolicam  
Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum

**Et vitam venturi saeculi. Amen.**

I believe in one God,  
the Father almighty,  
Maker of heaven and earth,  
all things visible and invisible.  
And in one Lord,  
Jesus Christ,  
Only begotten Son of God,  
Begotten of his Father before all worlds.  
God of God, light of light,  
True God from true God.  
Begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.

And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.  
And was crucified for us under Pontius Pilate:  
suffered death, and was buried.

And on the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.  
And (I believe in) the Holy Ghost, the Lord  
and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.  
And in one holy catholic and apostolic  
church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead

And the life of the world to come. Amen.

## **Sanctus**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua  
Osanna in excelsis.

Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

## **Benedictus**

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

## **Agnus Dei**

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,

Lamb of God, who takes away the sins of the  
world, have mercy on us.  
Lamb of God, who takes away the sins of the  
world, have mercy on us.  
Lamb of God, who takes away the sins of the  
world,  
Grant us peace.

**Dona nobis pacem.**

### THIS EVENING'S SOLOISTS

KATY HUTCHINGS — *Soprano*

Originally from the San Francisco Bay Area, soprano Katy Gentry Hutchings completed her undergraduate studies at Haverford College in 2005. At Haverford, Katy sang multiple solos with the Haverford College Chorale and orchestra. Works included Bach's B Minor Mass, Handel's Messiah, Beethoven's Choral Fantasy, and Brahms' Ein Deutsches Requiem. Katy graduated with a BA in Music as well as a minor in Educational Studies. At Temple University, Katy recently completed her M.M. in Voice Performance as well as a Professional Studies Certificate under the instruction of Dr. Christine Anderson. At Temple, Katy produced, directed, and sang the title role in Carlisle Floyd's *Susannah* and performed the roles of the Countess in *The Marriage of Figaro*, Mrs. Gobineau in *The Medium*, Semele in *Cavalli's L'Egisto*, and *La Bergère* in *L'Enfant et les sortilèges*. Katy recently earned a Masters Degree in Music Therapy from Drexel University and works at a preschool in South Philadelphia. Katy has sung with the at Church of the Redeemer since the fall of 2005. In 2009, Katy began directing the Cherub Choir at The Redeemer.

BRENNA MARKEY — *Soprano*

In the Greater Philadelphia Area, soprano Brenna Markey has appeared as a soloist in The Temple University Singers choral ensemble, The Temple University Concert Choir ensemble, numerous Temple jazz and classical student recitals, and The Temple University Opera in Lee Hoiby's *A Month in the Country* and Mozart's *The Magic Flute*. After making her opera debut at the Trenton War Memorial Theater in 2008 for Boheme Opera Company's *La Traviata*, Ms. Markey studied at Washington National Opera's Youth Opera Program. Since then she has performed at The Prince Music Theater for Center City Opera Theater production of *La Traviata*, The Academy of Music in Opera Philadelphia's *Don Giovanni*, Christ Church in Concert Opera of Philadelphia's *Andrea Chénier*, and numerous productions for community opera theaters. Ms. Markey received her Bachelor's degree in music from Temple Univeristy's Boyer College of Music and Dance, graduating with honors and receiving the Professor Klara B. Meyers Tribute Scholarship. Brenna has been a Staff Singer at Church of the Redeemer since 2014.

CHLOÉ MOORE — *Soprano*

A dual Canadian and French citizen, lyric soprano Chloé Olivia Moore has been described as “touching and radiant in personality and voice” and her career so far has already brought her to perform in North America, Central America, Europe, and Africa. She recently performed Donna Anna at Loren Maazel's Castleton Festival, and just prior the title role in Massenet's *Manon* debuted as Violetta, both with AVA in Philadelphia. She is a graduate from the Academy of Vocal Arts, studied with Bill Schuman, and performed numerous roles including Tatyana (*Onegin*), Adina (*L'Elisir*), Mélisande, Antonia (*Hoffman*), and Donna Elvira (*Don Giovanni*). She performed with the New Jersey Master Chorale as the Soprano Soloist in the Rossini *Stabat Mater*, as well as with Dayton Opera. Ms. Moore has received many awards and most recently 1st Place in the Gerda Lissner Foundation International Vocal Competition for 2013 and 2nd place in the Giulio Gari Foundation International Vocal Competition. Chloe has been a Staff Singer at Church of the Redeemer since 2014

HOPE KNIGHT — *Mezzo-Soprano*

Hope Knight, mezzo soprano, has been active in the Redeemer Music program since October 2001. She was initially hired to sing alto in the Chancel Choir and, throughout her sixteen years of service at Redeemer, has had the opportunity to take on a variety of responsibilities. In 2004, she began teaching chorister voice lessons, specializing in voice therapy. In January 2008, Hope was appointed as Interim Music Director for a brief period. She took on the position of Interim Choral Director in the fall of 2009 until Dr. Diorio took up the baton officially in January 2010. She is currently working as Alto Section Leader. When not at church, Hope enjoys teaching guitar and directing three burgeoning choirs at William Allen Middle School in Moorestown, NJ.

LURIE MACKENZIE — *Mezzo-Soprano*

In addition to her career as a pharmaceutical research scientist, Laurie MacKenzie has also had a lifelong involvement in music and art. She has been a professional mezzo-soprano soloist at the Church of the Redeemer in Bryn Mawr for over twenty years. She has studied voice with Paula Brown and Sean Deibler and flute with Kenneth Scutt of the Philadelphia Orchestra. Laurie has sung as both a chorister and a soloist with the Music Group of Philadelphia and the Choral Arts Society of Philadelphia, and has been a flute soloist in many concerts at various Philadelphia churches. In addition she has sung with Cantores, a small a capella choral group founded and directed by Peter Sipple. In 1999 she premiered local composer Joseph Nocella's song cycle "Songs for a Season Slowly Dying" in Philadelphia. As an artist, she has provided scientific illustrations for presentations and publications from The Wistar Institute, The Fox Chase Cancer Center, The Atlanta Zoo, and the journal *Bioscience*. In addition, she has illustrated numerous programs for the Philadelphia Orchestra Children's Concert series. Laurie holds degrees from Eastern University and Villanova University. Laurie currently resides in Chester County with her husband Steve, daughter Ariana, and a rescued Catahoula Leopard dog named Bengal.

KEN GARNER — *Tenor*

Kenneth Garner is an accomplished tenor performing almost exclusively in oratorio. He was a core member of the The Philadelphia Singers since 1977, appearing regularly as soloist with the ensemble. A review of a Handel's *Messiah* performance with The Singers said “tenor Kenneth Garner sang Ev'ry valley shall be exalted with angelic brilliance.” Ken can be heard on recordings of the Verdi Requiem, Mozart Requiem and Beethoven Ninth Symphony and J. S. Bach's *St. John Passion* on the Lyrichord Classical label. He is a regularly sought-after soloist with The Philadelphia Chamber Orchestra, The Philadelphia Chamber Chorus, and has appeared with The Philadelphia Orchestra, The Mendelssohn Club of Philadelphia, The Choral Arts Society of Philadelphia, The Bach Festival of Philadelphia, and other regional performing arts organizations. He has also appeared in over 30 operatic roles with The Opera Company of Philadelphia, The Pennsylvania Opera Theater, Lake George Opera, Chautauqua Opera Company, the Corfu International Festival and The Friends of French Opera at Carnegie Hall. Mr. Garner is a graduate of The Academy of Vocal Arts and Temple University, and studied business at Bloomsburg State University. He has been a Staff Singer at Church of the Redeemer since 2011.

WILSON JEFFREYS — *Tenor*

A North Carolina native, tenor Wilson Jeffreys has enjoyed a diverse musical career since completing studies at the University of North Carolina at Greensboro (UNCG) where he earned both bachelor and master of music degrees. At UNCG, he studied voice with Arvid Knutsen, Charles Lynam, and Norman Farrow. He distinguished himself in competitions, including the North Carolina Symphony Young Artist Competition (Finalist), Santa Fe Opera Apprentice Artist Program (First Alternate) and the Fulbright Scholarship Program (Finalist). Wilson also attended the Curtis Institute of Music where he studied operatic techniques with Boris Goldovsky. His past area performances include appearances with The Philadelphia Singers, Vox Ama Deus, the Philly Pops, the Pennsylvania Pro Musica, and the Opera Company of Philadelphia. In North Carolina, Wilson sang and recorded with the Bel Canto Company (Greensboro) and is a featured soloist on Dan Locklair: Holy Canticles (Gasparo). Wilson is currently director of stewardship for Penn Medicine at the University of Pennsylvania. Wilson lives in Newtown Square, Pennsylvania and has been a Staff Singer at Church of the Redeemer since 2012.

MATTHEW FISHER — *Baritone*

Baritone Matthew Fisher, a native of Lancaster, PA, feels equally at home singing in an ensemble or as a soloist. Recently Matthew has performed with the Philadelphia-based Poor Richard's Opera, having sung the roles of Antonio and Bartolo (The Marriage of Figaro: The Las Vegas Version), Bob (Old Maid and the Thief), and Dr. Gregg (Gallantry) with them. During his graduate studies at Temple University Matthew performed the role of Apollo in Temple Opera's production of Cavalli's L'Egisto. He has been a member of the Philadelphia Singers expanded-core since 2011, and was part of their recording of Randall Thompson's Requiem in 2014. Other choral experience includes singing in choirs at St. Luke and the Epiphany (Philadelphia), and Tenth Presbyterian (Philadelphia) churches. He holds a M.M. in Voice Performance from Temple University. Matthew has been a Staff Singer at Church of the Redeemer since 2013.

BRIAN PHIPPS — *Bass*

A native of Haverford Township, bass Brian Phipps has been part of the sacred music scene for over fifty years, having sung with most of the prominent church and synagogue programs in the Philadelphia area. A member of The Philadelphia Singers almost from its inception and of Pennsylvania Pro Musica as well, Brian sang solo bass parts in many of the standard Baroque and Classical oratorio repertoire, more notably in both of Bach's Passions as well as in many of his cantatas; Messiah; Judas Maccabeus; Creation; and in masses of Bach, Haydn, Mozart and Beethoven. Elsewhere, he's been a guest soloist in performances of both Rossini's and Dvorak's Stabat Mater and of Verdi's Requiem. Brian and his wife, soprano Candace Sassaman, live in Pennsauken, NJ. Brian has been a Staff Singer at Church of the Redeemer since the fall of 2015.

MICHAEL J. DIORIO — *Piano & Conductor*

A New Jersey native, Michael began studying piano and music at age 14 and organ at 17. As a recitalist, Michael has performed throughout the United States, Europe and the United Kingdom. Michael holds degrees in organ and music from Westminster Choir College, the Institute of Sacred Music and the School of Music at Yale University, and from Boston University, where he earned the Doctor of Musical Arts degree in organ performance, *summa cum laude*. Organ studies with Eugene Roan, Martin Jean, and James David Christie. Piano studies with Philip Sbrolla and Phyllis Lehrer. Choral conducting studies with James Jordan, Andrew McGill and Maggie Brooks. His edition of the *Messa Hyemalis in A* of Franz Xaver Richter (1709-1789) is published by the German firm Carus-Verlag and was premiered at both St. Thomas Church, Fifth Avenue by John Scott and at the Strasbourg Cathedral in France. His composition for unaccompanied choir *Christmas 1945* was recently published by Paraclete Press in January, 2017. Michael has served as Organist & Director of Music at Church of the Redeemer, Bryn Mawr, since August of 2009.

## THE CHOIRS OF CHURCH OF THE REDEEMER

The music program at Church of the Redeemer maintains five choirs. We offer three choirs for youth: Cherub Choir (K-3), Redeemer Choristers (4-8), and the Schola Cantorum (9-12). For college age, and up, we offer The Redeemer Choir (the principal parish choir) and the Chancel Choir, a smaller chamber size group which sings for the 11:15 service of Choral Matins. The total combined number of participants equals nearly 100 people; over 50 of them are youth. We also have 10 professional staff singers who sing in both adult groups. Tonight we feature the youth of the Redeemer Choristers, and the Schola Cantorum along with the adults of both The Redeemer Choir & Chancel Choir. In the past seven seasons the choirs have conducted Music & Mission trips to Italy, Austria, Germany, the Czech Republic and, most recently, to Ireland. Their next tour is scheduled for the summer of 2018.

### The Ladies and Gentlemen of The Redeemer Choir and Chancel Choir

Susan Ayres	Scott Johnson	Jennifer Patten
Warren Ayres	Sheryl Johnson	Brian Phipps
Dr. Maggie Baker	Jim Jordan	Dr. Susan Rushing
Trish Bennett	Hope Knight	Katie Schultz
Dr. Jessica Caverly (on leave)	Rebecca Cooke-Laughlin	Tad Sperry
Carol Chew	Melanie LeBoeuf	Dr. Connie Stuckert
Susannah Edmonds	Ariana MacKenzie-LoCastro	Bill Susskind
Matthew Fisher	Raffaella LoCastro	Leslie Susskind
Ken Garner	Laurie MacKenzie	Joan Warren
Jessica Gruver	Brenna Markey	Lindsey Wilkinson
Fran Healey	Chloé Moore	Meghan Woodard
Katy Hutchings	Rebecca Northington	David Woods
Wilson Jeffreys	Meredith Noll	Susan Van Allen

### The Redeemer Choristers

Julie Brose*	Rives Northington	Marlena Souder
Edmund Cayley	Colin Peterson	Kyle Spadaro
Sev Fahr	Cormac Rae ^	Kate Stephan
Maddie Jodz^	Kaitlyn Richter	Olivia Stephan
Adelaide Kradel	Lizzy Richter	Sophie Tachna
Elias Kradel	Henry Seward	Marshal Zafiriou
Ananda Leahy*	Conrad Silio	Nicholas Zafiriou
Cailin Leithead	Theo Silio	* = <i>Head Chorister</i> ^ = <i>Deputy Head Chorister</i>

### The Schola Cantorum

Anna Bunting	Ryan Masterman	CeCe Rae
Lucie Edmonds	Zachary Masterman	Emily Spadaro
Kristen Johnson	Jack Northington	Rebecca Susskind
Aaron Leyland	Lachlan Northington	Roxanna Wood
Quinn Leyland	Matthew O'Brien	Michael Wilkinson
Nicholas Masterman	Tanya Patton	

## THE ORCHESTRA

### *First Violins*

Igor Szwec\*  
Donna Grantham  
Alexandra Cutler-Fetkewicz

### *Second Violins*

Gregory Teperman  
Kate Suk  
Joseph Kauffman

### *Celli*

Ulrich Boeckheler  
Lynne Beiler

### *Bass*

Timothy Ressler

### *Violas*

Ellen Trainer  
Scott Wagner

~

### *Flute*

Kimberly Trolrier

### *Oboes*

Geoffrey Deemer  
Even Ocheret

### *Clarinets*

Joseph Smith  
Allison Herz

### *Bassoons*

Christopher Wickham  
Maria Buonviri

### *French Horns*

Karen Schubert  
Lyndsie Wilson

~

### *Trumpets*

Frank Ferraro  
Thomas Boulton

### *Timpani*

Patrick Bailey

### *Organ*

Michael Stairs

\* = *Orchestra Contractor*

# **This Holy Week and Easter** *Come and See!*

## **Palm Sunday**

**April 9**

**7:45, 9:00, 11:15 am**

Liturgy of the Palms, Reading of the Passion Narrative

**Mon, Tues, Wed—April 10, 11, 12 7:30 am**

Holy Eucharist

**Maundy  
Thursday**

**April 13**

**7:30 pm**

Holy Eucharist &  
stripping of the altar

**Good  
Friday**

**April 14**

**Noon**

The Good Friday  
Liturgy

**Holy  
Saturday**

**April 15**

**7:30 pm**

The Great Vigil  
of Easter

*Church remains open throughout the night,  
Thursday to Friday, for personal prayer and meditation.*

## **Easter Day** **Sunday, April 16**

**7:45 am**

Holy Eucharist with hymns

**9:00 am**

Festival Holy Eucharist with choirs

*Egg Hunt between the services*

**11:15 am**

Festival Holy Eucharist with choirs

*Childcare provided Friday and Sunday.*



Episcopal Church of  
**The Redeemer**

230 Pennswood Road Bryn Mawr, Pennsylvania 19010  
610-525-2486 [www.TheRedeemer.org](http://www.TheRedeemer.org)