

VOCAL ENSEMBLE AND ORGAN CONCERT



New York Polyphony Bruce Stevens, organist

Cannon Memorial Chapel, University of Richmond ~ 8:00 PM

This concert is cosponsored by Bliley Funeral Homes & John B. Herrington, III, M.D.

Praeludium in E Major, BuxWV 141 Dieterich BUXTEHUDE
c.1637-1707

Absalon fili mi (*originally attributed to Josquin des Prez*) Pierre DE LA RUE
c.1452-1518
Absalon fili mi, Absalon my son,
quis det ut moriar pro te, Absalon! if only I had died instead of you, Absalon!
Non vivam ultra, I shall live no more,
sed descendam in infernum plorans. but go down to hell, weeping.

Kyrie eleison, from Missa Pourquoi non Pierre DE LA RUE
 Lord, have mercy upon us...

Gloria in excelsis Deo, from Missa Pourquoi non Pierre DE LA RUE
 Glory be to God on high...

Organ Chorale: Allein Gott in der Höh sei Ehr, BWV 662 Johann Sebastian BACH
1685-1750
 Alone to God in the highest be glory...

Credo in unum Deum, from Missa L'homme armé Francisco de PEÑALOSA
c. 1470-1528
 We believe in one God, the Father, the Almighty...

Sanctus and Benedictus, from Mass for Four Voices Thomas TALLIS
1505-1585
 Holy, holy, holy, Lord God of Hosts... Blessed is he that cometh in the name of the Lord...

Pater noster Adrian WILLAERT
c.1490-1562
 Our Father, who art in heaven...

Hymnus: O salutaris hostia Pierre DE LA RUE
O salutaris hostia O saving Victim *Uni trinoque Domino* Lord, one in three,
quae caeli pandis ostium, that opens the gate of heaven, *sit sempiterna gloria,* be ascribed eternal glory,
bella premunt hostilia: our foes press: *qui vitam sine termino* for life without end
da robur, fer auxilium. give us strength, bring aid. *nobis donet in patria.* take us home.

Three Orgel-Büchlein Chorales J. S. BACH
 O Mensch, beweine dein Sünde groß, BWV 622
 O mankind, lament your great sin, for which Christ left his Father's bosom and came to earth...
 Mit Fried und Freud ich fahr dahin, BWV 616
 With peace and joy I depart in the will of God... (from the Song of Simeon)
 Herr Gott, nun schleuß den Himmel auf, BWV 617
 Lord God, now unlock heaven, my time has come near its end... (from the Song of Simeon)

Agnus Dei, from Mass for Four Voices

O Lamb of God, that takest away the sins of the world, have mercy upon us...

William BYRD

1539-1623

Fugue in B Minor, BWV 544

J. S. BACH

New York Polyphony is managed exclusively by Opus 3 Artists

The convention thanks the University of Richmond for welcoming us to the campus.

Please silence all noise-making devices.

Photographing and recording the performance by any means are not permitted.

New York Polyphony is one of the foremost vocal chamber ensembles active today. The four men, “singers of superb musicianship and vocal allure” (*The New Yorker*), give vibrant, modern voice to repertoire ranging from Gregorian chant to cutting-edge compositions. Their dedication to innovative programming, together with a focus on rare and rediscovered Renaissance and medieval works, have not only earned New York Polyphony two GRAMMY nominations and wide acclaim, but also helped to move early music into the classical mainstream.

Commissioning new works has been central to the mission of New York Polyphony since their founding in 2006. Both in performance and on recording, the ensemble has demonstrated a commitment to presenting contemporary compositions that explore the boundaries between ancient and modern music. They have forged relationships with numerous composers, including established artists such as Richard Rodney Bennett, Jonathan Berger, and Jackson Hill, emerging talents Bora Yoon and Gregory Brown, and prominent figures such as Gabriel Jackson and Andrew Smith. In January 2017, as part of Miller Theatre at Columbia University’s Early Music Series, New York Polyphony premiered *The Vespers Sequence*, a multi-movement setting of the Byzantine evening prayer service composed for the ensemble by Ivan Moody. Future projects include *The Bitter Good* by American composer Gregory Spears, for which the quartet was awarded a 2016 Commissioning Grant from Chamber Music America.



The ensemble’s growing discography includes two GRAMMY-nominated releases and albums that have topped the “best of” lists of *The New Yorker*, *Gramophone*, and *BBC Music Magazine*. In August 2016, New York Polyphony released *Roma aeterna*, a program highlighted by two Masses of the High Renaissance by Giovanni Pierluigi da Palestrina and Tomás Luis de Victoria. The album, their seventh overall and fourth on BIS Records, debuted at #4 on *Billboard* magazine’s Traditional Classical Album chart. It has been hailed as “blissfully confident and beautiful” (*BBC Radio 3 - Record Review*), “resplendent and elegant” (*San Francisco Chronicle*), and “nothing short of revelatory” (*AllMusic*).

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Called a “spacious, radiant retreat” by *The New York Times* and selected as a “must have” in its Holiday Gift Guide, the 2014 release *Sing thee Nowell* scored New York Polyphony its second GRAMMY nomination in the Best Chamber Music / Small Ensemble Performance category. With the 2013 release of *Times go by Turns*, the ensemble’s fourth album, New York Polyphony continued “to claim a spot as one of the finest small vocal groups performing today” (*Audiophile Audition*). Commended as “a complex, clear-eyed yet still painfully beautiful tapestry” (*Gramophone*), *Times go by Turns* amassed substantial critical acclaim. In addition to being named one of iTunes 10 Best Classical Releases of 2013, the album garnered a GRAMMY nomination.

New York Polyphony released *endBeginning* in 2012. Featuring rare and never-before recorded works from the Franco-Flemish Renaissance, the album was hailed as a “gorgeous, reflective program” by National Public Radio and selected as one of the “Top Ten Notable Classical Music Recordings of 2012” by *The New Yorker*. “A stunning tour through chant, polyphony and renaissance harmonies” (Minnesota Public Radio), New York Polyphony’s 2010 effort *Tudor City* spent three weeks in the Top 10 of the *Billboard* classical album chart. It was featured on Danish Public Radio, American Public Radio, and NPR’s *All Things Considered*. New York Polyphony’s debut album *I sing the birth* was released in 2007. An intimate meditation on the Christmas season, the disc garnered unanimous praise. *Gramophone* named it “one of the season’s best,” *BBC Music Magazine* selected it as ‘Editor’s Christmas Choice,’ and *Classic FM Magazine* (UK) deemed it “a disc for all seasons.”

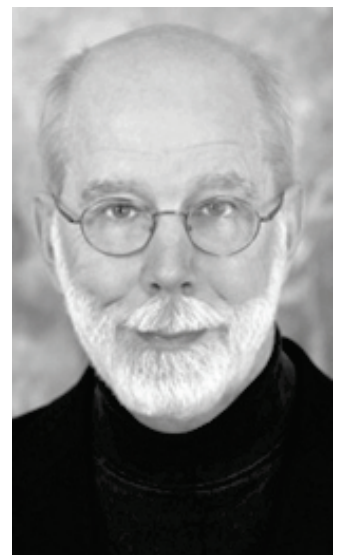
New York Polyphony tours extensively, participating in major concert series and festivals around the world. Noteworthy engagements include debut performances at London’s Wigmore Hall and The Royal Concertgebouw in Amsterdam, residencies at Dartmouth College and Stanford University, concerts under the aegis of the Festival Oude Muziek Utrecht (Netherlands), and the European premiere of the *Missa Charles Darwin*—a newly commissioned secular Mass setting based on texts of Charles Darwin by composer Gregory Brown—at the Museum für Naturkunde in Berlin. Elsewhere, New York Polyphony has performed as part of the Tage Alter Musik Regensburg, Rheingau Musik Festival, Thüringer Bachwochen (Germany); Abvlensis International Music Festival (Spain); Stiftskonzerte Oberösterreich (Austria); Festival de Música de Morelia (Mexico); and the Elora Festival (Canada), among others. They have been featured on *Performance Today* for American Public Media, *Footprints to Paradise: A Medieval Christmas* for Public Radio International, and BBC Radio 3’s *In Tune*. In December 2011, New York Polyphony made its national television debut on *The Martha Stewart Show*.

NEW YORK POLYPHONY is...

Geoffrey Williams, countertenor **Steven Caldicott Wilson**, tenor
Christopher Dylan Herbert, baritone **Craig Phillips**, bass

Bruce Stevens has received accolades for his “artistic organ playing” in which “discretion, cleanness, clarity, and stylistic awareness are tempered by purely musical values...one of the few who is able to achieve expressivity in the romantic sense via agogic stresses and to do it without sentimentality.” (*American Record Guide*) Mr. Stevens is active as a recitalist in the U.S. and Europe and has performed recitals for 21 annual national conventions of the Organ Historical Society, for several regional conventions of the American Guild of Organists, and for national conventions of the American Institute of Organbuilders.

After receiving music degrees from the University of Richmond and the University of Illinois, he moved to Europe for three years of organ study, first in Copenhagen with Finn Viderø and Grethe Krogh and then in Vienna with Anton Heiller. Mr. Stevens was a finalist in the AGO organ performance competition as well as in other competitions held in Los Angeles and Fort Wayne. He has recorded seven discs for Raven Recordings, including a series of CDs devoted to Josef Rheinberger’s organ sonatas played on various historic American organs. He is Instructor of Organ at the University of Richmond and director of Historic Organ Study Tours (HOST), which he founded to further the study of historic organs throughout Europe.



About the Organ...

This instrument is a landmark as it was the first modern tracker organ in Virginia and one of the earliest in the U.S. It was also the first pipe organ in the Chapel, where it replaced a Hammond electronic from the 1930s. In 1959, the German organ builder Rudolph von Beckerath of Hamburg prepared the drawings, and Music Department Chairman Dr. John White and University President Dr. George Modlin guided negotiations. In September of 1961, 36 crates arrived from Germany and were stored in a large tent just outside the Chapel. Then in early October, three of von Beckerath's craftsmen came to campus to install the organ. Herr von Beckerath arrived in December to do the final voicing of the pipes, and the organ was finished in January, 1961. It has 41 ranks of pipes made of tin, lead, and wood, the largest measuring 16 feet, the shortest being smaller and thinner than a soda straw. Robert Noehren played the dedicatory organ concert on February 9, 1962. Within a short time, the von Beckerath organ became known to organists in Europe and America as one of the finest Baroque-style organs in the country. It is included in Joseph Edwin Blanton's seminal book *The Revival of the Organ Case*, (Venture Press, Albany, Texas, 1965). In 2014, a generous gift made it possible for Taylor & Boody Organbuilders to replace the original Bärpfeife 8' in the Positiv, a problematic stop from the beginning, with a beautiful new Dulzian 8' constructed especially for this instrument. They also installed a Zimberstern, including two revolving stars in the façade.



The Organ of Cannon Memorial Chapel

University of Richmond

Rudolf von Beckerath Organ, 1961

Taylor & Boody Organbuilders, 2014*

I. Hauptwerk 56 notes	II. Positiv 56 notes	Pedal 32 notes
Quintadena 16	Holzgedackt 8	Prinzival 16
Prinzival 8	Prinzival 4	Metallflöte 8
Rohrflöte 8	Rohrflöte 4	Oktave 4
Oktave 4	Oktave 2	Rauschpfeife 3 fach
Spielflöte 4	Oktave 1	Nachthorn 2
Nasat 2-2/3	Sesquialter 2 fach	Mixtur 5 fach
Flachflöte 2	Scharf 3-4 fach	Fagott 16
Mixtur 4-6 fach	Dulzian 8*	Trompete 8
Trompete 8	Tremolo	Schalmei 4
Pos/Hw		Hw/Ped
		Pos/Ped
	Zimbelstern*	
	Mechanical key action	
	Mechanical stop actions	
	Equal temperament	