

CELTIC MASS

MICHAEL MCGLYNN

MASS

JAMES MACMILLAN



TAYLOR FESTIVAL CHOIR
ROBERT TAYLOR, CONDUCTOR

DE 3493





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MICHAEL MCGLYNN: CELTIC MASS

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McGLYNN: CELTIC MASS (28:33)

1. Kyrie (2:04)
2. Gloria (4:01)
3. Responsorial: Codhlaím go Súan (3:52)
4. Credo (6:36)
5. Alleluia: Incantations (1:20)
6. Ave Maria (2:34)
7. Sanctus (3:29)
8. Pater Noster (2:18)
9. Agnus Dei (2:16)

Soloists: Tina Zenker Williams, *soprano* (1, 2, 7); Kori Miller, *soprano* (2, 3, 7, 8); Ansley Lucas, *contralto* (6); Emmalee Hinson, *mezzo-soprano* (7); Esther Rose Williams, *mezzo-soprano* (9); Michael Sheaffer, *tenor* (1,8); Brandon Hendrickson, *baritone* (2, 4, 7)

MacMILLAN: MASS (39:04)

CELEBRANT: BRANDON HENDRICKSON

10. Kyrie (7:29)
11. Gloria (7:14)
12. Alleluia (1:41)
13. Sursum Corda (0:43)
14. Preface of the Holy Eucharist II (2:05)
15. Sanctus and Benedictus (4:55)
16. Eucharistic Prayer (3:54)
17. Memorial Acclamation (5:24)
18. Agnus Dei (5:35)

TAYLOR FESTIVAL CHOIR:
ROBERT TAYLOR, CONDUCTOR

Total Playing Time: 67:37

CONDUCTOR'S PREFACE

The idea for this recording began during a trip to Dublin, Ireland, in the winter of 2007. It was then that I first met composer/conductor Michael McGlynn, whose work I had admired since the mid-1990s. After mining his imagination for ideas for the Taylor Festival Choir, mention was made of a *Celtic Mass* he had written little by little over the years. As things tend to happen, one discussion led to another, and it wasn't long before I realized that I wanted to not only perform this *Celtic Mass* but also record it. What a unique piece! To me, Michael's works give modern compositional voice to the ancient strains of Ireland's spiritual past, with all of its native nuances and continental influences.

Once my mind was made up to record Michael's *Celtic Mass*, divine providence led me to another work that I intuitively knew would be the perfect companion for what has turned out to be a disc of two Masses of "Celtic" origin. I speak of the Mass setting presented here by Sir James MacMillan. While I have not had the privilege of meeting the recently knighted Sir James, I must say that his music struck a deep chord within me when I initially encountered it through the work of Harry Christophers and The Sixteen. Like McGlynn (and my hero Ralph Vaughan Williams), MacMillan's music uniquely synthesizes ancient influences of his homeland (you can hear echoes of Scottish Renaissance master Robert Carver, as well as traditional Scottish fiddle and pennywhistle flourishes) with a strongly modern idiom.

Although these two Masses are unique spiritual expressions by distinctly different compositional voices, they share certain commonalities. Both works seamlessly combine modern and ancient methods and aesthetics. Both are influenced by the folk idioms of the composers' homelands. And both conclude with a feeling that humanity's search for the divine – for truth – is ongoing.

So it is with a sense of true privilege that the Taylor Festival Choir has recorded these works. This is the world premiere recording of the McGlynn *Celtic Mass*. It is also, to my knowledge, only the second recording of MacMillan's *Mass*, and the first with female sopranos and altos. We hope the listener derives as much inspiration from hearing this great music as we did in performing it.

Namaste and Sláinte.

– Robert Taylor

PROGRAM NOTES

Michael McGlynn would be the first to say that his music "would not be considered Irish in Ireland." The Dublin-born composer, known in part for his work with his Anúna choral ensemble and for his settings of Gaelic texts such as "Dúlamán," mixes aspects of traditional Irish music with the influences of medieval, Renaissance, and modern composers to create what McGlynn calls "an amalgamation of forms." In his *Celtic Mass*, McGlynn has not simply creat-

ed a Mass setting through a folk music lens, but rather has incorporated a variety of elements: Irish texts, rollicking Celtic rhythms, and music that reveals influences from DuFay to Benjamin Britten and Bulgarian choral music.

The *Celtic Mass* includes not only the expected Latin texts (Kyrie, Gloria, Credo, Sanctus, Agnus Dei), but also movements in Gaelic ("Codhlaím go Súan," "Incantations") and settings of additional Latin texts not traditionally found in musical treatments of the Mass (Pater Noster and Ave Maria). His meditative setting of the Kyrie begins the work, featuring a formidable soprano solo and colorful sonorities for the choir. The Gloria, recorded here for the first time, marries Celtic rhythms with medieval and jazz sonorities. The Credo, newly composed by the time of this recording, presents a dramatic tapestry of the elements of the Christian faith. The movement perfectly paints ideas of celebration and praise in the opening section ("Credo in unum Deum"), prayerfulness ("Et incarnatus est"), and drama and turbulence at the statement of Christ's crucifixion ("Crucifixus"). Christ's descent into death is depicted by mournful dissonance and extremely low vocal ranges ("Et sepultus est"). In contrast, Christ's ascent into heaven is appropriately announced by heavenly harp textures and peaceful unison singing, signifying wholeness of purpose and the completion of Christ's mission. This in turn gives rise to a celebratory, dancelike recapitulation of McGlynn's original "Credo in unum Deum" theme and a dramatic, stately finale that expresses a belief in the universal church and the expectation of believers' resurrection and new life after death.

One of the elements that make McGlynn's mass "Celtic" in nature is his inclusion of several movements with Irish texts. The haunting "Codhlaím go Súan," a showcase for a talented soprano soloist, features an Irish text (written by McGlynn) about Christ's presence throughout the stages of people's lives. The second movement in Gaelic, "Alleluia: Incantations," is a challenging movement whose text, as is common in Irish prayers, depicts the oneness of Christ with various elements of nature. The windingly chromatic "Ave Maria," set for mezzo-soprano soloist and string quartet, reflects a sense of weighty drama that is not apparent in the other movements of the Mass. Following this comes the austere and entrancing "Sanctus," whose prayerful drones, swirling harp figures, and ethereal vocal lines evoke a sense of sacred mystery. The next movement, the otherworldly and somewhat ethnic-sounding "Pater Noster," owes its influence to Bulgarian chant. The work closes with a shimmering setting of "Agnus Dei," whose final call of "Dona nobis pacem" ("Grant us peace") is set in such a way that the listener does not reach a point of arrival. With the soloist in slight harmonic contrast to the underlying choir, one senses that the search for peace is, indeed, an ongoing journey.

– Karen Marroli

Sir James MacMillan stated in a recent BBC interview that “Music seeks out the sacred... in a sense, all music is sacred.” This beautifully expressed ideal is fundamental to MacMillan’s considerable musical oeuvre – one that ranges from large symphonic and choral/orchestral works to chamber music for both instrumental and choral forces. Still, as with Johann Sebastian Bach, sacred choral music seems to stand at the center of this composer’s output.

Born in Glasgow, MacMillan has become an international superstar of “classical” music. Yet, he remains firmly grounded in the culture and heritage of his native Scotland, and in his deep Catholic faith. Both of these formative influences can be distinctly heard in his *Mass*.

Written at the turn of the new millennium for London’s Westminster Cathedral, the *Mass* presented here is one of three MacMillan *Mass* settings, but the only one written for a professional choir. Set in the vernacular rather than liturgical Latin, the overall mood of the *Mass* is a sense of yearning for the Divine, a yearning that is at times in conflict with the weight of everyday existence in a frenetic world. MacMillan sets the usual, or fixed, parts of the *Mass* (called the Ordinary), minus the Credo: Kyrie, Gloria, Sanctus and Benedictus, and Agnus Dei. These movements are connected by the Alleluia, Sursum Corda, Preface, Eucharistic Prayer, and the Memorial Acclamation. MacMillan uses traditional methods to present the texts of the varying parts of the *Mass*, or Proper – Psalm tone recitation, clergy/congregational call and response – but mixes in some more melodic

segments that are musically related to the larger choral sections.

The Ordinary movements form the choral backbone of the *Mass*. The sound environment of the opening Kyrie captures both the internal and external atmosphere of the worship experience. It begins with organ figures that seem to represent the swirling smoke of incense and candles ... or, one might also argue, the presence of the Divine. MacMillan employs traditional points of imitation as the movement unfolds, and immediately establishes (in the baritone solo) the *Mass*’s unifying theme: a figure that – with its initial leap of a fifth, followed by a turning melisma and an ascent – encapsulates the above-mentioned sense of yearning. An impassioned, almost desperate, concluding iteration of the Kyrie gives way to smoky organ figures, leading into the beginning of the Gloria. Typically a joyful moment within the *Mass*, MacMillan’s Gloria is emotionally varied, ecstatic one moment and then by turns prayerfully reverent and mystical. The “yearning” motif again serves as organic material, as the movement begins and ends with the motif modified to include the soprano’s leap to a heavenly high B-natural.

The work’s most dramatic movement is the Sanctus and Benedictus, whose two main sections begin with subdued, ascending buildups on the yearning motif, culminating in sudden bursts of energy that combine “traditional music” figuration, contrapuntal rigor, and virtuosic organ flourishes into a texture of choral ecstasy. The Agnus Dei is the *Mass*’s most subdued

section from a dynamic standpoint, as MacMillan resists moving the dynamic beyond piano. While much of the choral writing is pure bliss, by using telling dissonance and seemingly unrelated organ rumblings MacMillan reminds us that the search for the sacred, so close to his heart, is one fraught with modern doubt and anxiety.

—Robert Taylor

McGLYNN – CELTIC MASS

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.



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

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
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,
O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.



Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee; We glorify thee.
We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.
For thou alone art holy,
Thou alone art the Lord,

Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.

Responsorial: Codhlaím go Súan

Téann sé leis an ngaoth
Tagann sé ar na dtonnta
Comhlíonann sé mo ghuí
Nuair a ghlaochaim i ndoircheacht na hoíche



He comes with the wind
He goes on the waves
He hears my prayer
When I call Him in the darkest moment
of the night

Curfá

Sùan, sùan, sùan
Codhlaím go sùan, a Íosa
Sùan, sùan, sùan
Codhlaím go sámh id' chroí
Nochtar é sa tús
San leanbh nua bheirthe
Maireann sé sa chríoch
Ar scaradh anam is coirp



Chorus

Softly, softly, softly
I sleep softly, my Christ
Softly, softly, softly

I sleep softly in Your heart
Naked He stands at the dawn
In the new-born child
He is there at the end
As the soul parts from the body

Curfá

Do sharú níl ann ar throicaireacht nó grá
Ní féidir do chumhacht a thuiscint
Is tusa mo mhuinteoir s'treoraí
Codhlaím go sùan id' chroí



Chorus

There is no one so full of mercy and love
There is no way to understand Your goodness
You are my teacher and guide
I sleep softly in Your heart

Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo 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,
consubstantialem 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,
judicare 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.

Credo in unam sanctam
catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma,
in remissionem peccatorum.

Et expecto resurrectionem mortuorum
et vitam venturi sæculi. Amen.



I believe in one God;
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,
the only begotten Son of God,
born of the Father before all ages;
God from God, light from light,
True God from true God.
Begotten, not made,
of one substance with the Father
by whom all things were made.
Who for us
and for our salvation
descended from heaven;
And was incarnate by the Holy Spirit
of the Virgin Mary, and was made man.

He was crucified also for us
under Pontius Pilate,
he suffered, and was buried.
And on the third day he rose again,
according to the Scriptures:
He ascended into heaven and
He sits at the right hand of the Father;
He shall come again with glory
to judge the living, and the dead;
and of his kingdom shall have no end.

I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.

And I believe in one, holy,
catholic and apostolic Church.

I confess one baptism
for the remission of sins.

And I await the resurrection of the dead,
and the life of the world to come. Amen.

Alleluia: Incantations

'S Tusa an dámh, 's Tusa an éan
'S Tusa an tiasc, aililú
'S Tusa an ghaoth, 's Tusa an fuacht
'S Tusa an mhuir, aililú
'S Tusa an ghrian, 's Tusa an réalt
'S Tusa an spéir, aililú
'S Tusa an féar, 's Tusa an bláth,
'S Tusa na crainn, aililú.
Aililú mo Íosa, aililú mo chroí
Aililú mo Thiarna, aililú mo Chríost



You are the stag, You are the bird
You are the fish, alleluia
You are the wind, You are the cold
You are the sea, alleluia
You are the sun, You are the star
You are the sky, alleluia
You are the grass, you are the flower
You are the trees, alleluia
Alleluia my Jesus, alleluia my heart
Alleluia my Lord, alleluia my Christ

Ave Maria

Ave Maria, gratia plena: Dominus tecum
Benedicta tu in mulieribus
Et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei
Ora pro nobis peccatoribus
Nunc et in hora mortis nostrae. Amen.



Hail Mary, full of grace, the Lord is with thee
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.
Hail Mary, Mother of God
Pray for us sinners,
Now and at the hour of our death. 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.

Pater Noster

Pater noster, qui es in caelis,
sanctificetur nomen tuum;
Adveniat regnum tuum.
Fiat voluntas tua sicut in caelo et in terra.
Panem nostrum quotidianum da nobis hodie,
Et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem;
sed libera nos a malo. Amen.



Our Father, who art in Heaven,
hallowed be thy name;
Thy kingdom come.
Thy will be done on Earth as it is in heaven.

Give us this day our daily bread.
And forgive us our debts,
as we forgive our debtors.
And lead us not into temptation,
but deliver us from evil. Amen.

Agnus Dei

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



Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God,
Grant us peace.

MACMILLAN – MASS

Kyrie

You were sent to heal the contrite:
Lord, have mercy.
You came to call sinners: Christ, have mercy.
You plead for us at the right hand of the Father:
Lord, have mercy.

Gloria

Glory to God in the highest,
and peace to his people on earth.
Lord God, heavenly King, almighty God and Father,
we worship you, we give you thanks,
we praise you for your glory.
Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God,
you take away the sins of the world:
have mercy on us;
You are seated at the right hand of the Father:
receive our prayer.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.

Alleluia

Alleluia, Alleluia! I am the living bread
which has come down from heaven,
says the Lord.

Anyone who eats this bread will live for ever.
Alleluia!

Sursum Corda (call-and-response)

The Lord be with you.
And also with you.

Lift up your hearts.
We lift them up to the Lord.
Let us give thanks to the Lord our God.
It is right to give him thanks and praise.

Preface of the Holy Eucharist II

Father, all-powerful and ever-living God,
we do well always and everywhere
to give you thanks through Jesus
Christ our Lord.
At the last supper, as he sat at table
with his apostles,
he offered himself to you as the spotless lamb,
the acceptable gift that gives you
perfect praise.
Christ has given us this memorial of his passion
to bring us its saving power until the
end of time.
In this great sacrament you feed your people
and strengthen them in holiness,
so that the family of mankind may
come to walk
in the light of one faith, in one communion
of love.
We come then to this wonderful sacrament
to be fed at your table
and grow into the likeness of the risen Christ.
Earth unites with heaven to sing the new song
of your creation as we adore and praise you
for ever.

Sanctus and Benedictus

Holy, holy, holy Lord, God of power and might.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of
the Lord.
Hosanna in the highest.

Eucharistic Prayer

Lord, you are holy indeed, the fountain of all
holiness.
Let your Spirit come upon these gifts to make
them holy,
so that they may become the body and blood
of our Lord, Jesus Christ.
Before he was given up to death,
a death he freely accepted, he took bread
and gave you thanks. He broke the bread,
gave it to his disciples, and said:
Take this, all of you, and eat it:
this is my body, which will be given up for you.
When supper was ended, he took the cup.
Again he gave you thanks and praise,
gave the cup to his disciples, and said:
Take this, all of you, and drink from it:
this is the cup of my blood,
the blood of the new and everlasting covenant.
It will be shed for you and for all
so that sins may be forgiven.
Do this in memory of me.

Memorial Acclamation

Let us proclaim the mystery of faith:
When we eat this bread and drink this cup,
we proclaim your death, Lord Jesus, until you
come in glory.
In memory of his death and resurrection,
we offer you, Father, this life-giving bread, this
saving cup.
We thank you for counting us worthy
to stand in your presence and serve you.
May all of us who share in the body and blood of
Christ be brought together in unity by the
Holy Spirit.
Lord, remember your Church throughout the world;
make us grow in love, together with Francis
our Pope,
Robert our bishop, and all the Clergy.
Remember our brothers and sisters,
who have gone to their rest in hope of
rising again.
Bring them, and all the departed,
into the light of your presence.
Have mercy on us all; make us worthy
to share eternal life with Mary,
the virgin mother of God, with the apostles,
and with all the saints
who have done your will throughout the ages.
May we praise you in union with them,
and give you glory through your Son, Jesus Christ.
Through him, with him, in him,
in the unity of the Holy Spirit,
all glory and honor is yours, almighty Father,
For ever and ever. Amen.

Agnus Dei

Lamb of God, you take away the sins of the world:
have mercy on us.
Lamb of God, you take away the sins of the world:
have mercy on us.
Lamb of God, you take away the sins of
the world:
grant us peace.

BIOGRAPHIES

James MacMillan is the pre-eminent Scottish composer of his generation. He first attracted attention with the acclaimed BBC Proms premiere of *The Confession of Isobel Gowdie* (1990). His percussion concerto *Veni, Veni Emmanuel* (1992) has received close to 500 performances worldwide by orchestras including the London Symphony Orchestra, the New York and Los Angeles Philharmonics, and the Cleveland Orchestra. Other major works include the cantata *Seven Last Words from the Cross* (1993); *Quickening* (1998) for soloists, children's choir, mixed choir, and orchestra; the operas *Inès de Castro* (2001) and *The Sacrifice* (2005-06); and *St John Passion* (2007). He was featured composer at the Edinburgh Festival (1993), Southbank Centre (1997), BBC's Barbican Composer Weekend (2005), and Grafenegg Festival (2012). His interpreters include soloists Evelyn Glennie, Colin Currie, Jean-Yves Thibaudet, and Vadim Repin; conductors Leonard Slatkin, Sir Andrew Davis, Marin Alsop, and Donald Runnicles; and choreographer Christopher Wheeldon. Re-

cordings of his music can be found on BMG/ RCA Red Seal, BIS, Chandos, Naxos, Hyperion, Coro, Linn, and Challenge Classics.

Recent highlights include premieres of MacMillan's *Woman of the Apocalypse*, *St Luke Passion*, *Little Mass* and *Percussion Concerto No. 2*. Future plans include a *Requiem* and a *Stabat Mater*, alongside works for leading international orchestras.

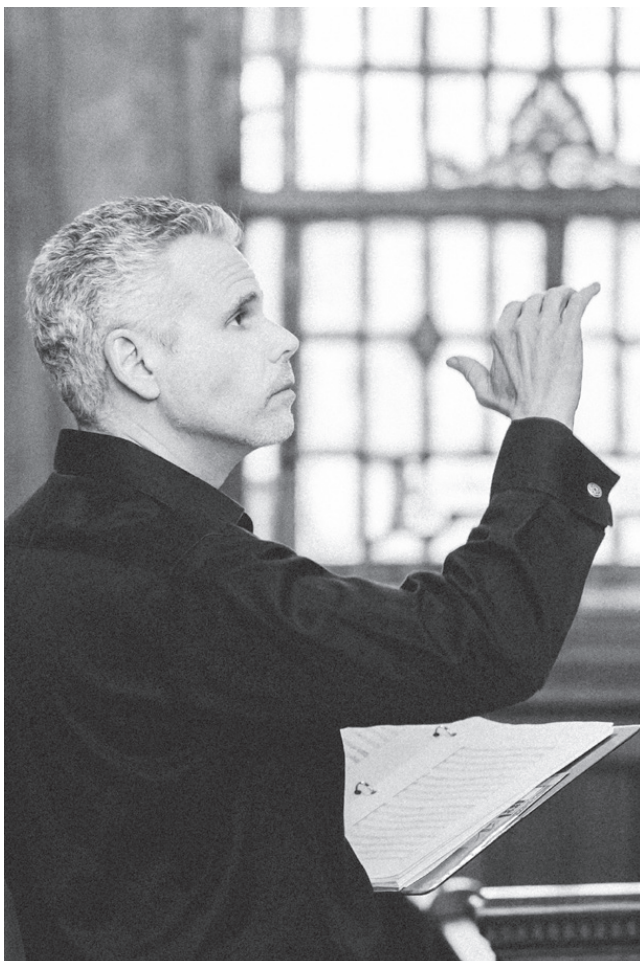
Born in Dublin, Ireland, **Michael McGlynn** founded the choral ensemble Anúna, whose repertoire – since its 1987 founding – features his compositions and arrangements almost exclusively. McGlynn's compositional language combines elements of medieval and traditional music (modality, ornamentation and drones) with jazz-tinged chordal clusters and a distinctive melodic sensibility. Many of these elements can be heard in his "Agnus Dei" (2007) and "Song of the Wind" (2012), both commissioned by Chanticleer. Much of his work is choral and includes the hugely successful "Dúlamán" (1995). Commissions, recordings, and performances have come from Rajaton, the National Youth Choir of Great Britain, Conspirare, the BBC Singers, the Phoenix and Kansas City Chorales, and New York Polyphony, who premiered and recorded his "O pia virgo" in 2014.

He has lectured and workshopped all over the world, and was Eminent Scholar at Florida Atlantic University from 2011 to 2013. Always flexible, he has written songs with country music legends Rodney Crowell and Delbert McClin-ton, has sung a duet on a number-one single

in Ireland, and is a successful record producer, solo tenor vocalist, filmmaker, and ardent sea swimmer.

Dr. Robert Taylor is the Founding Artistic Director and President of the Taylor Festival Choir (TFC) and Taylor Music Group (TMG), the Director of Choral Activities at the College of Charleston in South Carolina and the Director of the Charleston Symphony Orchestra Chorus and Chamber Singers. Called a "rising star in the international choral scene" and a "true master of his craft," Taylor's choirs have been described as sounding "more musical than would seem possible," and have received numerous plaudits from critics and choral specialists for their technical proficiency, musicality and beautiful sound production. Taylor's ensembles have performed throughout the United States and Europe. They have been featured in numerous festivals, conventions, and special concerts, including the 2005 and 2009 American Choral Directors Association (ACDA) National Conventions; the 2008, 2011, and 2013 National Collegiate Choral Organization National Conventions; and multiple appearances in regional and state ACDA and AGO conventions. Taylor's groups also appear annually in Charleston's prestigious Spoleto Festival U.S.A. and Piccolo Spoleto Festival.

Dr. Taylor's professional ensemble, the Taylor Festival Choir (TFC), has been hailed by critics and choral specialists alike as being one of the finest in the United States. Performing a full season of concerts in the Charleston and Low-



country areas, TFC also has toured throughout the United States and Ireland and has recorded with Centaur Records, MSR Classics, and Delos Recordings.

Taylor has conducted more than 35 major choral/orchestral works to critical acclaim, his interpretations of modern works and the works of Ralph Vaughan Williams being especially

praised. His recording of Vaughan Williams' *Epithalamion* and *An Oxford Elegy* was hailed as "a highly accomplished performance," one in which "his forces capture [Vaughan Williams' score's] ebb and flow perfectly" (*American Record Guide*). With the CSO Chorus, he has prepared numerous choral/orchestral masterworks for performances with prestigious conductors such as the late David Stahl, Dr. Joseph Flummerfelt, JoAnn Faletta, Louis Solemno, Stuart Molina, Dr. Kenneth Fulton, and Dr. Joe Miller. As Director of Choral Activities at the College of Charleston, Dr. Taylor oversees all choral studies and endeavors, including leading the acclaimed Concert Choir and Madrigal Singers, and directing the choral strand of the College of Charleston's Master of Arts in Teaching in the Performing Arts degree. He serves as editor of the Robert Taylor Choral Series with Colla Voce Publications and editor of TMG Publications.

Along with his wife, violinist/Irish fiddler Mary Taylor, Taylor coordinates the Celtic Arts Series (formerly the Taylor Music Festival) in Piccolo Spoleto: a series of concerts and workshops emphasizing musical education and performance in both classical and Celtic/folk disciplines. Deeply involved with Piccolo Spoleto and with the Charleston Office of Cultural Affairs, Taylor has received the Piccolo Spoleto Lifetime Achievement Award.

The **Taylor Festival Choir** (TFC) is a professional chamber choir based in Charleston, South Carolina. Founded and conducted by Robert Taylor, the choir is inspired by the lives and

careers of Bob and Cornelia Taylor, the conductor's late parents and distinguished music educators. Since its inception in 2001, the Taylor Festival Choir has garnered a reputation for excellence among critics and choral specialists alike. The choir has been heard in prestigious venues and festivals throughout the United States, including performances at the 2008 American Choral Directors Association Southern Division Convention, and the prestigious 2009 American Choral Directors Association National Convention and 50th anniversary celebration. In 2013, the TFC toured Ireland with sister ensemble Na Fidleiri.

The TFC has recorded with Centaur Records, MSR Classics, and Delos Productions. Its Christmas release *Sing We Now of Christmas*, recorded with legendary Irish and Scottish traditional music guest artists Liz Carroll, John Doyle, and Kim Robertson, has been called "a choral feast that will linger long in your memory after you've heard it." The TFC is part of the Taylor Music Group, and serves as the professional choir-in-residence at the College of Charleston. It presents a full concert season in the Charleston and Lowcountry areas, and serves as the flagship ensemble for the Piccolo Spoleto Celtic Arts Series.

Personnel in the ensemble represent conductors, educators, performers, and professionals from throughout the United States. The TFC performs the finest choral literature from all eras, with particular emphasis on new music and folk music from the Celtic nations. Dedicated to bringing the beauty and spiritual enrichment of choral music to as wide an audience as possible,

the TFC tours frequently and performs outreach concerts in schools and churches throughout South Carolina and surrounding states.

Dr. Scott Bennett served as Organist-Choirmaster at Grace Episcopal Church in Charleston, South Carolina, from 1996 to 2014. During his time at Grace, the music program came to be considered one of the finest in the Southeast, producing five CD recordings (four on the Pro Organo label), all with excellent reviews. Dr. Bennett's performances in the United States, Germany, Switzerland, and Scandinavia have garnered critical acclaim. Dr. Bennett has appeared frequently as a soloist with the Charleston Symphony Orchestra, and has received numerous invitations as both soloist and conductor for concerts at the Piccolo Spoleto Festival in Charleston.

As a Rotary Foundation Scholar, he pursued postgraduate studies in organ performance and choral conducting at the Hochschule für Musik in Cologne, Germany. Dr. Bennett earned the Bachelor of Music degree in Organ Performance from Stetson University, and the Master of Music degree in Performance and Literature from the Eastman School of Music. He completed his doctoral studies in performance and history at the University of Memphis.

Brandon Hendrickson, baritone, is an active performer on the opera, concert, and recital stages. Hendrickson's "mellifluous" and "beautiful baritone," as hailed by *Opera News*,

has been heard interpreting standard and contemporary operatic and recital repertoire on an international level. He has performed approximately twenty operatic roles, including mainstream roles such as Gianni Schicchi, Papageno, Figaro, and Marcello, as well as contemporary roles such as John Brook in Adamo's *Little Women* and Demetrius in Britten's *A Midsummer Night's Dream*. On the concert and recital stage, Hendrickson has performed throughout the United States, including performances with major orchestras such as the Great Falls Symphony Orchestra, the Charleston Symphony Orchestra, the Oklahoma City Philharmonic, and many others. An active recitalist, Hendrickson performs frequently by invitation.

Dr. Hendrickson serves on the musical faculty at the University of South Dakota, the state's flagship university, where he co-directs the national award-winning USD Opera. He holds music degrees from Louisiana State University (D.M.A. Vocal Performance and Pedagogy and M.M. Vocal Performance) and Simpson College (B.M.E.).

Emmalee Hinson, mezzo-soprano, received her Bachelor's Degree in Music History from the College of Charleston, and holds a Master of Music in Choral Music Studies from the University of Cambridge in England. While at Cambridge, she studied conducting under Stephen Layton and sang with the Gonville and Caius College Choir under the direction of Geoffrey Webber. Since returning to the States, Emmalee has been an active performer in Charleston, most recently as alto soloist in Handel's *Messiah* with the Charles-

ton Symphony Orchestra. Emmalee currently lives in New Mexico and is the Artist and Community Liaison for the Santa Fe Desert Chorale.

Ansley Lucas, contralto, is a graduate of the North Carolina School of the Arts (NCSA), where she studied opera performance under the guidance of James Allbritten. She has performed in productions at NCSA, the University of South Carolina, the Piedmont Opera Company, and Opera Carolina. Ms. Lucas has also performed with the Charleston Symphony and the Savannah Philharmonic. Performed operatic roles include Florence Pike in *Albert Herring*, Marcellina in *The Marriage of Figaro*, and Baba in the *Medium*. Ms. Lucas has sung with the Taylor Festival Choir, the Sandlapper Singers, the Charleston Renaissance Ensemble, and various other choral ensembles. She currently resides in Seattle, Washington.

Kori Miller, soprano, received her Bachelor's Degree in Vocal Performance from the College of Charleston School of the Arts, where she was frequently featured by the College of Charleston Concert Choir, Opera, and Piccolo Spoleto Young Artist Series. She has been featured as a soloist with Charleston Symphony Orchestra in performances of Handel's *Messiah*, Vaughan Williams' *Dona Nobis Pacem* and *Serenade to Music*, and the Fauré *Requiem*. *Charleston Today* and *Post and Courier* have praised her for possessing an "indescribable height of emotion and hauntingly beautiful notes." Ms. Miller has been a featured soloist on two Taylor Festival

Choir compact disc releases. Operatic performances include Countess Almaviva in Mozart's *Le Nozze di Figaro*, Ciesca in Puccini's *Gianni Schicchi*, Yum-Yum in Gilbert and Sullivan's *Mikado*, and Lola in Moore's *Gallantry*.

Michael Sheaffer, tenor, resides in Dallas, Texas, and is the Director of Client Services for a real estate software company based in Santa Barbara, California. He has been a featured soloist in many large choral works in Oklahoma, Texas, and South Carolina and has held leading roles in operas, operettas, and musical theater including *Manon*, *Die Zauberflöte*, *The Gondoliers*, and *Die Entführung aus dem Serail*. Mr. Sheaffer earned a Music Ed. Degree with minors in Chemistry and Biology from the University of Central Oklahoma and a Master of Music and Master of Business Administration from Oklahoma State University.

Esther Rose Williams, mezzo-soprano, is an active soloist and recitalist throughout the Southeast. A graduate from the Furman School of Music, Ms. Williams is currently a staff singer in Charleston at Cathedral of St. John the Baptist. She is also a member of – and has been frequently featured as a soloist with – the Taylor Festival Choir and the Charleston Renaissance Ensemble. She has been involved in several recording projects with the Taylor Festival Choir and has been featured as a soloist with the Charleston Symphony Orchestra in major works such as the Duruflé *Requiem*, Fauré *Requiem*, and Rutter *Requiem*.

Tina Zenker Williams, soprano, is an active soloist throughout the southeastern United States. She has performed with the Florida Orchestra, the Charleston Symphony Orchestra, and the Savannah Philharmonic, and has been praised for her “infectious melisma passages” and “beautifully etched voice.” She is a regular soloist with the Savannah Philharmonic, including performances of Mozart's *Requiem*, Haydn's *Creation*, and Handel's *Messiah*. She has twice been a featured recitalist in the Savannah Music Festival. Equally at home with early music, Tina has performed with Savannah Baroque, Catawba River Baroque, the Goliards, and the Savannah Philharmonic Chamber Series. Tina did graduate work at the Peabody Institute, and earned a M.M. from Georgia Southern University. She maintains an active private voice studio in Savannah, Georgia.



SINGERS, MCGLYNN CELTIC MASS

Soprano

Jaime Burney
Courtney Cappel
Carina Gerscovich
Kori Miller
Leanne Seabright
Tina Zenker Williams
Sophia Zimmerman

Alto

Renee Blankenship
Emmalee Hinson
Ansley Lucas
Karen Marroli
Melissa Spaulding
Esther Rose Williams

Tenor

Kyle Harding
Richard Jobe
Brian Ross
Paul Runyon
Michael Sheaffer
Steve Spaulding

Bass

William Bennett
Jordan Boyd
Art Bumgardner
Brandon Hendrickson
Mark Hightower
Lee Lingle



SINGERS, MACMILLAN MASS

Soprano

Courtney Cappel
Kori Miller
Katherine Matthews

Andrea Scheulen
Leanne Seabright
Kiri Taylor

Alto

LaQuiavia Austin
Emmalee Hinson
Chelsea Loew
Ansley Lucas
Kirsten Onken
Esther Rose Williams

Tenor

Kyle Harding
Matthew Jones
Joshua Overby
Paul Runyon
Michael Sheaffer
Justin Watkins

Bass

Art Bumgardner
Brandon Hendrickson
Lee Lingle
Lon Shull
Mark Hightower
Zack Smith

Instrumentalists

Dr. Scott Bennett – *organ*
Jack Cleghorn – *organ assistant*
Yuriy Bekker* – *violin*
Mary Taylor – *violin*
Jenny Weiss – *violin*
Ben Weiss – *viola*
Greg Homza – *cello*
Natalia Khoma – *cello*
Phyllis Mauney – *harp*
Jaqueline Marshall – *harp* (*Celtic Mass*: "Codhlaím go Súan" and Sanctus)

* violin soloist on *Celtic Mass*: "Codhlaím go Súan" and Agnus Dei

This recording is dedicated to the memories of four loved ones who passed away during the making of this disc: Cornelia Taylor (1937–2015), Joan Scott (1928–2013), Kevin Scott (1958–2013), and Rich Mays (1951–2014).

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Recording engineer: Rich Mays

Session producer: Rich Mays

Assistant session producers: Karen Marrolli and Yiorgos Vassilandonakis

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