



Stabat Mater

GLORIÆ DEI CANTORES
RICHARD K. PUGSLEY
CONDUCTOR



ARVO PÄRT



SIBER AUDIO CD

program

1	Peace Upon You, Jerusalem	4:50
	Rachel McKendree, soprano I; Sr. Amanda Ortolani, soprano II	
2	L'abbé Agathon	14:34
	Rachel McKendree, soprano; Alexander Pugsley, baritone	
3	Salve Regina	11:35
	James E. Jordan, organist	
4	Magnificat	6:28
	Rachel McKendree, soprano	
5	Nunc dimittis	6:22
	Sr. Amanda Ortolani, soprano	
6	Stabat Mater	25:09
	Total Time:	69:02

Music

is my friend, ever-understanding. Compassionate. Forgiving, it's a comforter, the handkerchief for drying my tears of sadness, the source of my tears of joy. My liberation and flight. But also, a painful thorn in my flesh and soul, that which makes me sober and teaches humility."*

—Arvo Pärt

Producer: Richard K. Pugsley | **Co-Producer:** Paul Tingley | **Recording Engineers:** Brad Michel, Dan Pfeiffer
Recorded at the Church of the Transfiguration, Orleans, MA, September 2018, May & September 2019
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program notes

Modest about his achievements yet authentically convinced about the role of his music in today's world, Arvo Pärt (b. 1935) is today's most performed "classical" composer. For the past forty years, Pärt's compositions have shown and spoken the influence of multiple layers and global influences—the music of the Orthodox Church, bells, Gregorian chant, Renaissance polyphony, a compositional technique he developed called "tintinnabuli," and...silence. This particular recording offers a unique cross-section of Pärt's choral works, revealing the heart, soul, and mind of a true master of his language in both text and music.

Of Estonian birth, Arvo Pärt began experimenting with sounds at an early age—playing the bottom and top ends of the family piano (the middle didn't work)! Pärt was writing viable compositions by his teenage years before attending the Tallinn Music Middle School to continue his music studies, which were interrupted by military service. Following his service, Pärt went to the Tallinn Conservatory to study composition. By this point, he was composing regularly, particularly for film and stage. For ten years, well into the 1960s, he worked as a sound producer for Estonian Public

Radio. Given the strictures placed upon composers of the time, it is striking that Pärt wrote a twelve-tone work as early as 1962, although it was heavily criticized at the time for showing too much "Western" influence.

By 1970, Pärt began a period of "silence" to refresh his musical vision. It was during this time that he began his study of Gregorian chant and Renaissance music. He also became fascinated with the sounds that people heard each day, namely the monodic style of the chant and the ringing of bells. Influential at this time was his conversion from the Lutheran to the Russian Orthodox faith. In the ensuing years, the amalgamation of these elements formed the iconic composer performed by so many today.

The last twenty years have brought Pärt many awards for his music, and most recently, the Cardinal Ratzinger (Pope Benedict XVI) Prize. The prize is designed to honor outstanding individuals for their work in theology or for their religious artwork. This can certainly be seen as the culmination of years of writing sacred music and illuminating these texts in Pärt's personal style.

Pärt's musical style, as noted above, is comprised of many different techniques and voices, two of which require a brief explanation. First, the technique Pärt developed and called "tintinnabuli," as he described it:

"Tintinnabulation is an area I sometimes wander into when I am searching for answers—in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing

has no meaning... Here I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a moment of silence comforts me. I work with very few elements—with one voice, with two voices. I build with the most primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells.”[†]

Because this technique melds so well with other types of more traditional styles of composition, Pärt is able to freely use it in conjunction with his other pathways. (For further explanation of this compositional method, please refer to the sources found at the end of these notes.)

The other element that should be noted is not so much a compositional method as compositional and musical result from Pärt’s style. As you listen and read the program notes, you will see that there are occasions in which Pärt uses a particular technique to highlight a certain word or words that, in and of themselves, are able to create a “new” text phrase—something commonly found in the process of “centonization”—the way in which Gregorian chant was originally composed.

Now, as Pärt himself desires, his music speaks for itself as you listen.

Peace upon You, Jerusalem (Psalm 122)

Our opening work is a setting of Psalm 122 for women’s voices, *Peace upon You, Jerusalem*, one of the “Psalms of Ascent.” Instantly, Pärt assists

us to make “Aliyah”—the ascent to Jerusalem—a time marked with great excitement in Israel as people make their pilgrimage to the temple, possibly for the first time. How? Pärt’s marriage of female choir with traditionally “regal” rhythms, marked articulations, and alternation between major and minor harmonies creates an aural impact that lifts us into the congregation through musical sonorities reminiscent of a synagogue service. However, in sharp contrast are two moments in the text: “Jerusalem, O Jerusalem... pray for the peace of Jerusalem,” and “for the love of my brothers, the house of Yahweh our God—I will pray for your well-being...” cast in a 19th-century legato style. These sounds, too, are familiar to the congregant’s ear and carry a certain admonition to remember that the joy of the celebration comes with genuine gratitude for the reason they are there to begin with—God’s love.

L’abbé Agathon

We all love a good story. A well-crafted, imaginatively told story can raise up a vast range of feelings and emotions inside us, often centered on memories of those we have loved and lessons they have bequeathed through just being themselves. Pärt’s setting of “*L’abbé Agathon*” is just such a tale, complete with soprano and baritone soloists, women’s choir, violi and celli!

“L’abbé Agathon” (2004/2008) is a musical re-telling of an ancient legend about an old man—Abbot Agathon (or Father Agathon)—so called

as he was one of what have become known as the “Desert Fathers” (a term referring to a number of early Christians who turned to life in the desert [*not necessarily solitude*], in order to understand Christ’s life more fully), and his reactions to a test from God.”

Nothing shy of brilliant, we find ourselves as weighted down as the burdened abbot himself, carrying his wares, as the work opens in a low-stringed march. One can imagine the grit in his mouth, etching the beginnings of an unquenchable thirst. The opening soprano line echoes this sentiment in a melody constructed of ever-descending intervals.

Suddenly, the appearance of a leper, first introduced through one of Pärt’s most effectively used tools: silence. Then begins the conversation between the leper and the abbot—musically represented in solo voices with an ever-increasing *gravitas* in the strings—now sustained over the long term as the soloists continue to converse above them. Meanwhile, the women’s choir carries on with the narration, telling us of the abbot’s response to the leper’s needs.

Next, and somewhat unbelievably, a light, pizzicato theme comes dancing through a vast range in the strings (perhaps the sounded but untexted joy of the leper who knows his real identity). As the abbot continues to do all that the leper requests of him, Pärt decidedly returns us

to the opening lugubrious, yet physically engaged march, sounded again in the strings, before the leper proclaims in a stentorian voice:

“Blest indeed are you, Agathon, by the Lord of Heaven and Earth.”

What joy bursts from the music! Not only does Pärt note the score with an expression mark of “*con festività*,” but also moves the solo voices into a new and explosive declamatory role, supported by unbridled energy in arpeggiated string octaves! Why? Because the leper has now revealed himself as an Angel of God, testing the abbot’s ability to love and care for an unwanted “other”—and the abbot has passed the test!

But, as in many legends, we are not finished:

Silence.

Then, sustained string pitches, some low but all trembling, above which the women’s chorus sings the concluding text on an upward rising harmonic minor scale (almost two complete octaves), telling us that as Abbot Agathon lifts his eyes, the leper has gone—“for the leper was an angel of the Lord come to put him to the trial.”

Silence:

And finally, the quiet voice of the cello sings one last time the theme we now know by heart, even minus the text:

“L’abbé Agathon.”

Salve Regina

Having outlined the genesis and concept of Pärt's unique compositional voice of "tintinnabuli," we must also add that it is not his *only* style of writing. This is particularly evident in Pärt's *Salve Regina* from 2001/2. In this recording, we have the original version for choir and organ that was composed for the 1150th anniversary of the founding of Essen Abbey in Germany and the "Golden Madonna" of Essen Cathedral.

This text—ancient, famous and beloved—is attributed to the work of an 11th-century German monk, Hermann von Reichenau. Though Pärt does not use the traditional chant tune itself, he does infuse the work with a "long note" melody, similar in style to the flow of 16th-century chant. That melody, completely derived from a simple scale, eventually grows into eight parts at two climactic points in the text:

"...illos tuos misericordes oculos ad nos converte" and "nobis post hoc exilium ostende."

"... Eyes of mercy toward us" and "After our exile, show us..."—
Ultimately leading to the final statement:

"O clemens, O pia, O dulcis, Virgo Maria."

"O clement, O loving, O sweet Virgin Mary."

Pärt marks out the message that there is hope in these "eyes of mercy" showing us the pathway to peace and reconciliation. It is no wonder that he made the following statement about this work:

A commission from Essen Cathedral in 2001 provided an opportunity for me to write a work linking all four of the church's choirs with organ accompaniment. One children's choir, male choir, female choir and mixed choir were placed in the galleries around the church; that spatial and sonic combination impressed me, inspired me and awoke in me the emotion of communal singing—precisely that which brings the spirits and souls of a congregation together.‡

Magnificat

"One voice—many colors"—a phrase which comes to life in Pärt's extraordinary view into Mary's response to the angel's announcement to her—the *Magnificat* (1989). By combining his technique of "tintinnabuli" and more traditional tonal language, Pärt offers us an entry into the Magnificat available through the colors of a single pitch—in this case—"C." Pärt draws on nature itself, using the inherent nature of pitch through what we know as "overtones"—the relative strength of any given pitch within a single note. (The harmonic series—these

relative strengths, are the very things that differentiate all of the sounds we ever hear!)

In choosing to wed the two styles of compositional languages—extracting melody, harmony and recitation—from a single pitch, Pärt creates *musical stasis that is full of motion*, allowing framework and direction to act upon each other to color the text. He also applies his techniques to the realm of vocal orchestration which, with the other elements, lead us to believe we are hearing Mary's response for the first time. A perfect example of the whole being greater than the sum of its parts, Pärt creates a musical marriage that leads to Mary's ecstatic outcry at the two points in the text: "et misericordia" and "puerum suum"—creating, if you will, a "new" verse: "and mercy upon thy servant"—offering, as we have heard in other works, an uplift of the overall message contained within the text itself.

Finally, in order to ensure that that point not be lost and that Mary be seen in her truest sense, Pärt gives us one more moment of profound reflection—quietly closing with a repetition of the opening text: "My soul doth magnify the Lord."

Nunc dimittis

Space, place, and silence "created" by sound—Pärt invites us now to leave our surroundings and, along with him, join Simeon in the temple in this

setting of the *Nunc dimittis* (2001)—Simeon's resounding song of witness to the fulfillment of God's promises for both himself and all of Israel.

Pärt creates the temple—tall and majestic columns, ceiling of dizzying height, regal yet welcoming furnishings—in both our hearts and minds through the inexorable build of a C# minor triad! (Just as a side note—Arvo Pärt spent a great deal of time working in the visual arts as part of his discovery process for his later musical language—we see and hear that in this work.) Indeed, this entire work is a musical visualization of the mysteriously jubilant conclusion of Simeon's spiritual and earthly journey. Expanding upon both a medieval and Renaissance method of composition known as "hocketing" (multiple voices used to create both a single line of text and/or music), Pärt walks us through Simeon's final conversation with his Lord.

Within Pärt's uses of minor and major "modal" sounds, he opens a unique path to understanding Simeon's concluding prayer—the cadence points contain both their resolution and continuation by virtue of what we call bi-tonal chords (simply put, two triads in one, each containing a different primary pitch and, in this case, simultaneously creating a point of repose and restlessness)—except on four specific words:

Oculi—tuum—Lumen—Israel,

Which, when translated into a single line reads: "Your eyes—the Light of Israel!"

Astounding!—for what just revealed itself (similarly to the *Magnificat*) is Simeon’s revelation from God in its simplest form, underscored by overwhelming, 8-part C# Major chords on “Lumen,” followed by that same chord revoiced to conclude the word “Israel.”

But, similar to the *Magnificat*, we are given a concluding thought with the *Gloria Patri*—a final return to a low-voiced C# minor series of bell peal-like chords, coming to a conclusion on another bi-tonal cadence. By definition, we are left waiting....

Stabat Mater

A musical landmark in his career, and the concluding work on our recording, is Pärt’s setting of the *Stabat Mater*, commissioned by the Alban Berg Foundation for the 100th anniversary of Berg’s birth. Pärt chose one of the most deeply emotional texts in all of the chant repertoire—one of the great chant hymns from the 13th century—an extraordinary meditation on Mary standing at the foot of the cross, watching, as Jesus is dying.

Though Arvo Pärt does not often speak about his work, he made an exception in this case and goes straight to the heart of his setting:

“It is just like the opposing elements, for instance lava erupting from a volcano, flowing into the water. It seems impossible that such

different elements would ever meet; however, in this piece this is exactly what happens. The text presents us the simultaneous existence of immeasurable pain of the event and potential consolation.”⁵

Truly a *magnum opus*, this piece stands out both because of its length and “tintinnabuli” compositional style, employing two musical trios: three-part choir—soprani, alti and tenore; and three-part strings—violins, violi and celli. Pärt sets each of the twenty stanzas in a contrasting rhythm and voicing, based upon the trochaic poetic rhythm of the text. Further, he groups the verses based on their intrinsic meaning. These larger sections are concluded by “dance” movements played only by the strings, almost hurling us into the following text! The strings also set the stage for the opening and concluding sections based only on the word “Amen,” serving to draw us in to make pilgrimage through the length of this text and then giving us much-needed time to reflect upon what we have just experienced.

Not unlike the overarching or “background” meanings pointed up to us in other works on this recording, we find one here as well. There are only three text phrases that are repeated, *a cappella*:

“et flagellis subditum” (and a scourge)

“donec ego vixero” (I may live)

“confoveri gratia” (by Grace encouraged)

—which create an “additional line”: “...and [by this] scourge I may live, encouraged by Grace,” which leads us to the final text, all voices, *a cappella*, set in unison or octaves (reminding us again of the phrase ‘one voice—many colors’): “When my body is destroyed in death, grant that my soul might live in Paradise.”

Really, there are no words to express what Pärt has uncovered in this setting—the sublime purpose of ultimate sacrifice and redeeming love. As Pärt said in one interview, “I have nothing to say... Music says what I need to say. And it is dangerous to say anything, because if I’ve said it already in words there might be nothing left for my music.”^{||} You will know all this, and more, as you listen.

James E. Jordan

Quoted Source Material:

* Pärt, Arvo. Remarks Given at St. Vladimir’s Seminary, NY, May 2014

† Pärt, Arvo. Comments on Tintinnabulation from arvopart.org/tintinnabulation.

‡ Pärt, Arvo. <https://www.warvopart.ee/en/arvo-part/works/>

§ Pärt, Arvo. <https://www.arvopart.ee/en/arvo-part/work/519/>

|| Pärt, Arvo. <https://www.arvopart.ee/en/arvo-part/work/352/>

Other History Source Material:

Bouteneff, Peter C. *Out of Silence*; St. Vladimir’s Seminary Press, 2015.

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Robin, William. “*His Music, Entwined with His Faith.*” *New York Times*, 5/16/2014.

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Lubow, Arthur. “*The Sound of Spirit.*” *New York Times*, 10/17/2010.

text and translations

Peace upon You, Jerusalem

I rejoiced that they said to me, “Let us go to the house of Yahweh.”
At last our feet are standing at your gates, Jerusalem!

Jerusalem, built as a city, in one united whole,
there the tribes go up, the tribes of Yahweh,
a sign for Israel to give thanks to the name of Yahweh.

For there are set the thrones of judgment, the thrones of the house
of David.

Pray for the peace of Jerusalem, prosperity for your homes!

Peace within your walls, prosperity in your palaces!

For love of my brothers and my friends I will say, “Peace upon you!”

For love of the house of Yahweh our God

I will pray for your well-being.

Psalm 122

(Text from the New Jerusalem Bible)

L'abbé Agathon

L'abbé Agathon, se rendant un jour dans la ville pour vendre de menus objets, trouva le long de la route un lépreux qui lui demanda: «Où vas-tu?»

L'abbé Agathon lui dit: «A la ville vendre des objets.»

Le lépreux lui dit: «Par charité, porte-moi là-bas.» L'ayant pris, le vieillard le porta à la ville.

L'autre lui dit alors: «Dépose-moi à l'endroit où tu vends tes objets.» Et l'abbé Agathon fit ainsi. Quand il eut vendu un objet, le lépreux lui demanda: «Combien l'as-tu vendu?»

The abbot Agathon went one afternoon into town, to market to sell his wares and there, along the road was a leper. The leper said: "Where will you go?"

The abbot Agathon replied: "Into town selling humble wares."

So the leper replied: "For mercy's sake, take me forth with you." So he did. Agathon took the leper into town.

Then the leper spoke: "Transport me to the market stalls where you sell all your wares." And the abbot Agathon did as he was asked. When the monk had made his first sale, the leper dared to ask him: "How much have you sold it for?"

«Tant.»

«Achète-moi un gâteau.» Il l'acheta. Quand il eut vendu un autre objet, l'autre lui dit: «Et celui-ci, combien l'as-tu vendu?»

«Tant.»

«Achète-moi telle chose.» Le vieillard l'acheta encore. Quand il eut vendu tous ses objets et qu'il voulut partir, le lépreux lui dit: «Tu t'en vas?»

«Oui.»

«Je t'en prie, par charité, reporte-moi à l'endroit où tu m'as trouvé.» L'abbé Agathon prit le lépreux et le reporta à cet endroit. Celui-ci

"Much."

"Kind Sir, then buy me a cake." And he obliged. When the monk had sold another ware, the leper said: "This item here, how much did it fetch you?"

"Much."

"Then purchase it for me." Agathon did the leper's will. When Abbot Agathon sold all his wares, and then desired to leave, the leper said: "You depart?"

"Yes."

"If you will, for mercy's sake, take me back along the road where I lay today." The abbot Agathon lifted the man, took the leper back

lui dit alors: «Béni es-tu, Agathon,
par le Seigneur du ciel et de la
terre.»

Agathon leva les yeux mais il ne
vit plus personne, car le lépreux
était un ange du Seigneur venu le
mettre à l'épreuve.

to where he'd lain. When he had,
the leper said: "Blest indeed are you,
Agathon. Blest indeed are you
by Jesus, the Lord of heaven and
of the earth."

Agathon raised up his eyes, but he
saw not anyone. For the leper was
an angel of the Lord come to put
him to the trial.

Salve Regina

Salve, Regina, mater misericordiae;
vita, dulcedo et spes nostra, salve.
Ad te clamamus, exsules filii Evae.
Ad te suspiramus, gementes et
flentes
in hac lacrimarum valle.

Eia ergo, advocata nostra,
illos tuos misericordes oculos ad
nos converte.
Et Iesum benedictum fructum
ventris tui,
nobis post hoc exilium ostende.

O clemens, O pia, O dulcis Virgo
Maria.

Hail, O Queen, Mother of mercy,
our life, sweetness, and hope, hail.
To you do we cry, exiled children
of Eve.
To you do we sigh, mourning and
weeping
in this valley of tears.

Quickly turn, then, our advocate,
your eyes of mercy toward us.
And after this our exile,
show us Jesus, the blessed fruit of
your womb.

O merciful, O loving, O sweet
Virgin Mary.

Magnificat

Magnificat anima mea Dominum,
et exultavit spiritus meus in Deo
salutari meo;
quia respexit humilitatem ancillae
suae,
ecce enim ex hoc beatam me
dicent omnes generationes.

Quia fecit mihi magna, qui potens
est et sanctum nomen eius,
et misericordia eius a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis
sui,

My soul doth magnify the Lord,
and my spirit hath rejoiced in God
my Saviour;
for he hath regarded the lowliness
of his handmaiden,
for behold, from henceforth
all generations shall call me
blessed.

For he that is mighty hath magni-
fied me and holy is His name,
and his mercy is on them that fear
him throughout all generations.
He hath showed strength with
his arm, he hath scattered the
proud in the imagination of their
hearts.

deposuit potentes de sede et
exaltavit humiles,

esurientes implevit bonis, et
divites dimisit inanes.

Suscepit Israel, puerum suum,
recordatus misericordiae suae
sicut locutus est ad patres
nostros, Abraham et semini eius
in saecula.

Magnificat anima mea Dominum.

He hath put down the mighty from
their seat and hath exalted the
humble and the meek.

He hath filled the hungry with
good things, and the rich he
hath sent empty away.

He remembering his mercy hath
holpen his servant Israel,
as he promised to our forefathers,
Abraham and his seed, forever.

My soul doth magnify the Lord.

Nunc dimittis

Nunc dimittis servum tuum,
Domine, secundum verbum
tuum in pace,

Quia viderunt oculi mei salutare
tuum
Quod parasti ante faciem omnium
populorum,
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui
Sancto,
Sicut erat in principio, et nunc,
et semper, et in saecula
saeculorum. Amen.

Lord, now lettest thou thy servant
depart in peace, according to
thy word.

For mine eyes have seen thy
salvation,
Which thou hast prepared before
the face of all people;
To be a light to lighten the Gentiles
and to be the glory of thy people
Israel.

Glory to the Father, and to the
Son, and to the Holy Spirit,
As it was in the beginning, is now,
and always will be, forever and
ever. Amen.

Stabat Mater

Amen.

Stabat mater dolorosa juxta
crucem lacrimosa, dum
pendebat filius.

Cujus animam gementem,
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflicta fuit illa
benedicta mater unigeniti!

Quae maerebat et dolebat, et
tremebat dum videbat nati
poenas incliti.

Quis est homo, qui non fleret,
Christi matrem si videret in
tanto supplicio?

Quis non posset constriptari, piam
matrem contemplari dolentem
cum filio?

Amen.

The Mother stood grieving beside
the cross, weeping, while on it
hung her Son.

Through her saddened soul,
sighing and suffering, pierced a
sword.

O how sad and afflicted was that
blessed Mother of the only-
begotten!

Who grieved and suffered and
trembled, while she beheld the
torments of her glorious Son.

Who is the man, who would not
weep, should he see the Mother
of Christ in such agony?

Who could not be saddened,
should he behold the Holy
Mother suffering with her Son?

Pro peccatis suae gentis vidit
Jesus in tormentis, et flagellis
subditum,

Vidit suum dulcem natum,
morientem desolatum, dum
emisit spiritum.

Eja mater, fons amoris, me sentire
vim doloris fac, ut tecum
lugeam.

Fac, ut ardeat cor meum in
amando Christum Deum, ut sibi
complaceam.

Sancta mater, istud agas, crucifixi
fige plagas cordi meo valide.

Tui nati vulnerati, tam dignati pro
me pati, poenas mecum divide.

Fac me tecum pie flere, crucifixo
condolere, donec ego vixero.

For the sins of his people, she saw
Jesus tormented, and subjected
to stripes.

She saw her own sweet Son,
dying forsaken, as he gave up
his Spirit.

O Mother, fount of love, make me
feel the power of your grief, that
I may mourn with you.

Grant that my heart may burn in
the love of Christ my God, that I
may please him.

Holy Mother, may you fix the
stripes of the Crucified deeply
into my heart.

Share with me the pains of your
wounded Son, who chose to
suffer so much for me.

Let me weep deeply with you, and
suffer with the Crucified, for as
long as I live.

Juxta crucem tecum stare, et me
tibi sociare in planctu desidero.
Virgo virginum praeclara, mihi jam
non sis amara, fac me tecum
plangere.

Fac ut portem Christi mortem,
passionis fac consortem, et
plagas recolere.

Fac me plagis vulnerari cruce fac
inebriari et cruore filii.

Inflammatum et accensum per
te, virgo, sim defensum in die
judicii.

Fac me cruce custodiri, morte
Christi praemuniri, confoveri
gratia!

Quando corpus morietur, fac, ut
animae donetur paradisi gloria.

Amen.

I desire to stand with you, beside the
cross, and join you in deep lament.
O Virgin, all virgins excelling, be
not bitter with me now, let me
weep with you.

Grant that I may bear the death
of Christ; make me a sharer of
his Passion and remember his
wounds.

Let me be wounded by his wounds,
inebriated by the cross and the
blood of the Son.

Burning and on fire, let me be
defended by you, O Virgin, on
the day of judgment.

May I be watched over by the
Cross, fortified by the death of
Christ, nurtured by grace.

When my body shall die, grant that
my soul be given the glory of
paradise.

Amen.



GLORIAE DEI *cantores*

Gloriæ Dei Cantores (Singers to the Glory of God) holds a passionate dedication to illuminate truth and beauty through choral artistry, celebrating a rich tradition of sacred choral music from Gregorian chant through the twenty-first century.

Founded in 1988, Gloriæ Dei Cantores from Orleans, MA, under the direction of Richard K. Pugsley, has touched the hearts of audiences in twenty-three countries in Europe, Russia, and North America, receiving extensive critical acclaim for its artistic elegance, performance authenticity, and compelling spirituality. Distributed in the United States and internationally by Naxos, the choir's catalog of more than fifty recordings showcases their extensive repertoire, encompassing both masterpieces and rarely performed musical treasures.

“Superb” —*BBC*; “Lovely, pure and radiant” —*Gramophone*; “Rapturous a cappella passages” —*Chicago Tribune*.

Highlights of the choir's career include three invitational tours to Russia, opening the 900th anniversary of St. Mark's Basilica in Venice, Italy, live radio and television broadcasts with the BBC, film soundtracks, the tree-lighting ceremony at Rockefeller Plaza, and performances in some of the finest concert halls throughout Eastern and Western Europe and across the United States.

The choir's collaborative ventures have included a sixteen-city US tour of Mozart's *Requiem* with Philippe Entremont and the Munich Symphony Orchestra (Columbia Artists, CAMI, LLC), performances in the United States and the United Kingdom with Her Majesty's Coldstream Guards, concerts of Mozart's *Requiem* with the St. Petersburg Philharmonic in Russia, numerous collaborations with Vox Cæli Symphonia, world premiere concerts and recordings with Grammy award-winning artist Mark O'Connor, and ten Holiday Tours with Keith Lockhart and the Boston Pops Esplanade Orchestra. They have also appeared on the concert stage and in recordings with John Williams, Samuel Adler, Stephen Cleobury, Vladimir Minin, and the late George Guest, Dr. Mary Berry, and Margaret Hillis, among others.

Gloriæ Dei Cantores makes its home at the Church of the Transfiguration (Orleans, MA) where the choir sings weekly worship services and seasonal concerts, and records throughout the year. The members' ongoing life of worship—Sunday Eucharist, Choral Evensong, and Liturgy of the Hours in Gregorian Chant—is the foundation of the choir's artistry, enabling their extensive repertoire to become a vibrant form of prayer in any setting. Their music conveys “a kind of utter, rapt, spiritual intensity, that you simply can't imagine unless you've experienced it for yourself.” (*American Record Guide*)



Director

RICHARD K. PUGSLEY

Known for his musical sensitivity and performance authenticity, Richard K. Pugsley, Director of the world-renowned *Gloriæ Dei Cantores*, has been applauded for his “*expert conducting*” (Mozart Forum). Pugsley has conducted the internationally recognized *Gloriæ Dei Cantores* for over 15 years,

and performed with the choir in concert halls and churches in 24 countries throughout Europe, Russia, and North America for over 25 years. His passion for enlivening the sacred texts of choral literature as relevant and present encounters of sung prayer spans the traditions of ancient Gregorian chant, to classic repertoire, modern works, and rarely performed choral gems. Maestro Pugsley has conducted over 2,000 works at the Church of the Transfiguration in Orleans, MA.

A soloist of critical acclaim, Mr. Pugsley’s most recent performance as the lead role of Pilgrim in Ralph Vaughan Williams’s opera *The Pilgrim’s Progress*, was hailed for his “*fully-embodied*” and “*musically thrilling*” (NewsMax)

performance, “where he captured the character’s humility and resilient faith” (*Boston Classical Review*). Other lead roles have included Saul in Händel’s oratorio, *Saul*, Pilgrim in the 2005 New England Premiere of Vaughan Williams’s *The Pilgrims Progress*, solo roles in Duruflé’s *Requiem*, and works by Bach, Copland, Grieg, Händel, Sowerby, and Vaughan Williams, among others.

An accomplished producer of over thirty recordings on the Paraclete label, Richard is a member of the Academy of Arts and Sciences in the Producers and Engineers wing. A recent project, a collaborative recording featuring *Gloriæ Dei Cantores* of Rachmaninoff’s *All-Night Vigil*, has been hailed as “*one of the very finest recordings this work has ever received*” (*Fanfare*); “. . . a superlative recording . . . beyond glorious,” (*Buffalo News*); and “. . .brilliant recording... sheer beauty” (HRAudio.net).

Maestro Pugsley is a tenacious advocate for youth music education, continually inspiring young musicians to reach their greatest potential and experience the joy of excellence through performance. He has been recognized as an extraordinary teacher and coach of vocal technique. Pugsley has directed numerous ensembles and led musical and instrumental workshops with thousands of students throughout the world including in South Africa, South Korea, Australia, and across the United States.



The Church of the Transfiguration

The Church of the Transfiguration is a contemporary expression of early Christian architecture that draws upon the fourth-century architectural heritage shared by Protestants, Catholics, and Orthodox. Constructed of Minnesota limestone the color of Cape Cod sand, it stands 55 feet high, 72 feet wide, and 182 feet long. Its architectural style is basilican and features a long rectangular nave, a rounded apse at the east end, narrow side aisles, a peaked timber roof, and interior columns and arches along the side aisles. It was designed by William Rawn Associates of Boston and was dedicated June, 2000. The art program for the Church of the Transfiguration combines fresco, mosaics, stone and bronze sculpture, and stained glass, to present a cohesive narrative based on biblical history and church tradition. The organ is a restoration and expansion of pipework from twenty organs built by the E.M. Skinner Organ Company early in the twentieth century. The Church of the Transfiguration has won two awards from the American Institute of Architects Interfaith forum on Religion, Art and Architecture: one for Religious Arts, Visual Arts and one for Religious Architecture, New Facilities.



GLORIAE DEI

cantores.

SOPRANOS

Sr. Christine Helfrich
Lindsey Kanaga
Rachel McKendree
Sr. Amanda Ortolani†
Sr. Colette Schuman
Sr. Diana Shannon
Sr. Lucia Smith
Mary Virginia Smith
Katherine Tingley

TENORS

Br. Mark Bushnell
David Chalmers
James E. Jordan
Br. Anthony Kanaga
Kyle Norman*
Br. Nathanael Reese
Br. Jacob Witter

ALTOS

Sr. Phoenix Catlin
Sr. Estelle Cole
Christy Haig‡
Sarah Hale
Sr. Penelope Jordan*
Kirsti Pfeiffer
Rachel Pfeiffer
SharonRose Pfeiffer
Sr. Julian Tingley

BASSES

Timothy McKendree
Stephen Minster
Br. Paul Norman
Br. Timothy Pehta
Dan Pfeiffer†
Alexander Pugsley



INSTRUMENTALISTS

Stabat Mater Strings

VIOLIN: Lucia Lin, Susannah Foster, Miguel Cardenas
VIOLA: Danny Kim, Rebecca Gitter, Jessica Bodner
CELLO: Owen Young, Josue Gonzalez

L'abbé Agathon Strings

VIOLIN I: Sargis Karapetyan, Emily Mullaney, Amy Rawstron Watson,
Layth Sidiq
VIOLIN II: Michael Hustedde, Charity Olsen, Sr. Penelope Jordan
VIOLA: Irina Naryshkova, Br. Matthew Gillis, Susan Gable,
Rebecca Miller
CELLO: Josue Gonzalez, Nathaniel Taylor, Anna Seda
BASS: Kevin Sullivan, Andrew O'Connor

* = *Stabat Mater* only

† = *Magnificat* and *Nunc dimittis* only

‡ = *Salve Regina*; *Peace Upon You*; *Jerusalem*; and *Nunc dimittis* only

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