

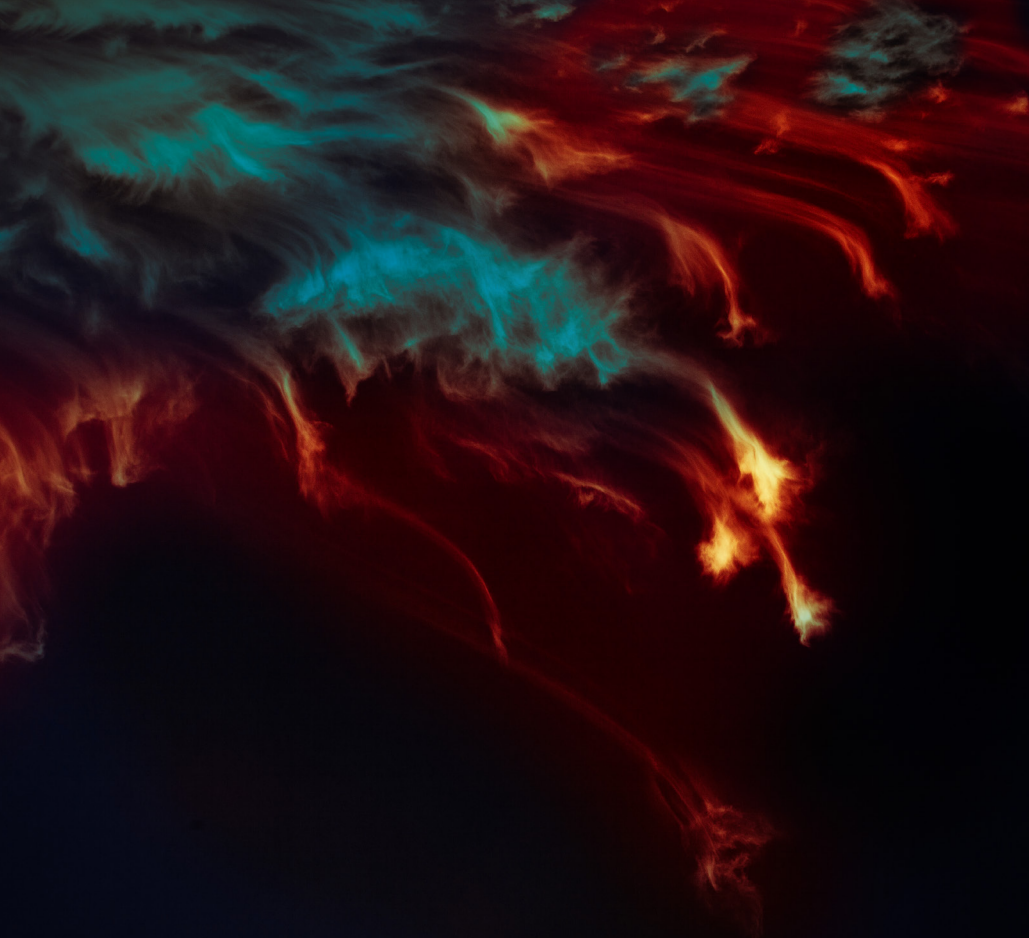
LUNA PEARL WOOLF:

Fire and Flood

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F

PENTATONE
OXINGALE SERIES

Matt Haimovitz
Devon Guthrie, Nancy
Anderson, Elise Quagliata
The Choir of Trinity Wall Street
NOVUS NY · Julian Wachner



LUNA PEARL WOOLF: Fire and Flood

1 To the Fire

For AATBBBs Choir a cappella (1994, rev. 2018)

The Choir of Trinity Wall Street

Julian Wachner, conductor

12. 18

Après moi, le déluge

For Solo Cello and SATB Choir a cappella (2006)

2 NO-AH. The Lord has raised a mighty wind. 7. 10

3 Deep in the water, too deep for tears... 4. 54

4 Gone away and left us, Lord. 6. 09

5 Lord, I'm goin' down in Louisiana... 6. 17

Matt Haimovitz, cello

The Choir of Trinity Wall Street

Julian Wachner, conductor

6 Everybody Knows (Leonard Cohen and Sharon Robinson)

For Three Female Voices and Cello (arr. 2016)

Devon Guthrie, soprano

Nancy Anderson, soprano

Elise Quagliata, mezzo-soprano

Matt Haimovitz, cello

5. 05



Missa in Fines Orbis Terrae

For Choir and Organ (2017)

7	I. Kyrie	3. 07
8	II. Sanctus and Benedictus	5. 03
9	III. Agnus Dei	3. 53
	<i>The Choir of Trinity Wall Street</i>	
	<i>Avi Stein, organ</i>	
	<i>Julian Wachner, conductor</i>	

One to One to One

For Three Female Voices, Three Cellos and Three Basses (2016)

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12	III.	2. 43
13	IV.	3. 15
14	V.	2. 52
15	VI.	2. 55
	<i>Devon Guthrie, soprano</i>	
	<i>Nancy Anderson, soprano</i>	
	<i>Elise Quagliata, mezzo-soprano</i>	
	<i>NOVUS NY</i>	
	<i>Julian Wachner, conductor</i>	

16 **Who By Fire** (Leonard Cohen)

For Three Female Voices and Cello (arr. 2016)

<i>Devon Guthrie, soprano</i>	
<i>Nancy Anderson, soprano</i>	
<i>Elise Quagliata, mezzo-soprano</i>	
<i>Matt Haimovitz, cello</i>	

Total playing time: 75. 29

386 stage whisper

S. I Lis-ten! Lis-ten to me, let me touch you

S. II stage whisper Lis-ten! Listen! There,

M. S. stage whisper Lis-ten! Lis-ten! Lis-ten!

Vc. I col legno LH damp strings s.p.

Vc. II

Vc. III col legno LH damp strings s.p. c.l.

Ch. I

Ch. II col legno LH damp strings s.p. c.l. s.p.

Ch. III

Luna Pearl Woolf manuscript
One to One (2016)

Voices in Uproar

CORINNA DA FONSECA-WOLLHEIM

Rendered into English, the Latin word *turba* means crowd, or uproar. In music, the term has come to be defined by the rabble choruses in Bach's Passions. With their raucous, angular music — full of spit and venom and recognizably human follies — they sit directly opposite the contemplative chorales that Bach holds up as models of a human collective aligned with a higher order.

Since then, virtually all choral music has made its home in the space between uproar and harmony, between the stubbornly individual, jostling for attention in a sea of Others, and the peace arising from communal contemplation. In the works on this album, Luna Pearl Woolf trains a zoom lens on the collective experience, sometimes plunging us right into the midst of destruction and anarchy

only to pull back, in one swoop, to a clear-eyed plane of compassion.

In ***To the Fire*** she takes us into the heart of a riot with shocking immediacy. You can almost see the gap-toothed cackle, the destructive glee spreading like a rash. Yet she also offers us passages that seem to propel the revelers into the future, looking back on the moment in deep regret. Composed in 1994, it now reads as a Cassandra prophecy of environmental depredation — or perhaps, just as vividly, as the foreshadowing of the violent glee of a Twitter mob.

Multiple perspectives and focal planes weave together into a powerful indictment of political hubris in ***Après moi, le déluge***. Named after a notoriously callous remark attributed to Louis XV of France, the piece revisits the aftermath of Hurricane Katrina in traumatic, painterly detail. Woolf draws on a multitude of musical influences to both root the work in its New Orleans

context and evoke the loss of a world teeming with diverse life.

Here, too, the ghost of Bach can be felt, not only in the snippet of a Lutheran chorale that joins the other fragments of musical quotes that seem to float by like debris, ripped from all context. There is also the juxtaposition of the choral collective with the wordless voice of Matt Haimovitz's solo cello. Just as Bach does in some of his cantatas and Passion arias, the instrumental solo sublimates the human experience to a universal level that is beyond language. We feel more than we hear the visceral anguish of the cello's opening wail, rising to desperate heights. Later, we are drawn into the profound melancholy of a ruminating, elegiac passage.

Missa in Fines Orbis Terrae takes a more conciliatory bent than the other pieces on this album. And yet the music sheds light on the imperfections humans introduce

into the world from the very beginning, when the open, perfect interval of the organ's octaves is muddled by voices entering in queasy, close harmonies.

Woolf's arresting versions of two songs by **Leonard Cohen**, "Everybody Knows" and "Who by Fire" help to further complicate the notion of the universal. Yes, we all have to die, but what a variety of deaths and legacies we can fear and — dare we admit — hope for! And the more the narrator invokes the consensus of an "everybody," the more his individual moral perspective is crystallized. Once again, the solo cello muscles in on the conversation as the insistent inner voice we so rarely pay heed to.

One to One to One also uses music to bring to the surface complexities and contradictions. This time Woolf draws inspiration from visual art, from the elemental power of Jim Dine's 14-foot sculptures carved from redwood with

chainsaw and stained with vivid colors. Larger-than-life and louder-than-life women are of course a specialty of Western classical music, even if their intended purpose was more often to warn and titillate than to inspire. Woolf takes a poem by Robert Creeley that seems poised at the very point where desire spills over into possessiveness — and then sets it with an orchestration that tips the balance of power in favor of the female object of desire. Three cellos and three double basses get to stand in for the male viewer dumbstruck by lust while three female singers reflect and refract the male gaze in an uproar of vocal virtuosity.

To the Fire

Fire, Fire...

Woe to the bloody city.

Set on the pot, set it on and pour in water.

Put in the pieces, the good pieces: the thigh, the shoulder.

Fill it with choice bones, the choicest of the flock.

Pile the logs, boil the pieces, seethe the bones. Let the bones be burned.

Woe to the city running with blood!

The copper pot is green with corrosion, the rust has not gone out of it.

Empty the cauldron piece by piece, making no choice at all.

For the blood she shed is inside it, and she poured her blood on the bare white rock.

She did not pour it out upon the ground, where the dust would cover it.

To take vengeance I too have spilt her blood on the bare white rock.

To rouse wrath and feed the flame of anger

I have poured it on the gleaming white rock, where it cannot be covered.

Woe to the bloody city.

I too will make a fire pit, pile the logs, kindle the flame,

boil the meat well, mix in the spices and let the bones be burned.

I will set the pot empty upon the coals so that it begins to glow with heat.

Its filth melt away, its rust be consumed.

In vain you have wearied yourself. The corrosion goes too deep to melt.

Only the fire will rid you of it. To the fire with its rust!

When I cleansed you in your lewdness you did not become clean from your filth.

You shall not again be cleansed until my fury is satisfied upon you.

Ezekiel 24:3-13

- 28 -

Handwritten musical score for Ezekiel 24:3-13. The score is written on ten staves, labeled A1, A2, T, B1, B2, and B3. It includes lyrics in English and musical notation with various dynamics (pp, mp, mf, ff, p, f, cresc.) and articulation (accents, slurs). The lyrics are: "ON THE BARE WHITE GLEAM-ING ROCK! WHITE ROCK POURED HER BLOOD ON THE GLEAM-ING ROCK. WHERE ON THE WHITE ROCK TH ON THE BARE POURED IT OUT ON THE GLEAM-ING ROCK! HAVE SPILT IT OUT ON THE GLEAM-ING ROCK ON THE BARE WHITE TH GLEAM-ING ROCK! SPILT IT OUT ON THE BARE ON THE WHITE ON THE THIS GLEAM-ING ROCK! PURE WHITE GLEAM-ING ROCK! THE".



Matt Haimovitz
© Steph Mackinnon

How many times has it happened over the last twenty years: she puts a new score in front of me, and I respond with, “this is impossible!” Yet time and time again, as I dive in, my efforts are richly rewarded as her music soon reveals its own, new idiomatic qualities. I am grateful to Luna Pearl Woolf for embracing the cello as a wordless protagonist in her musical journey — one that straddles the worlds of absolute music and dramatic story-telling. In this album, spanning years of Luna’s vocal music, we can appreciate a rare compositional voice, a voice of profound empathy and soaring lyricism, that has the ability to nourish the mind and heart.

More than a decade since I gave its premiere and toured the work throughout Texas and Louisiana, *Après moi, le déluge* seems prophetic. A reaction to the disaster of Hurricane Katrina and the human tragedy that ensued, the work is full of spiritual anguish, helplessness, resignation, and disgust at the racist undertow unleashed by the forces of nature. Ultimately, though, *Après moi* is a celebration of a universal human spirit and musical traditions of New Orleans that have inspired and shaped our musical discourse far beyond their geographic roots. Luna manages to embrace all of it while staying true to her own voice. She pushes her performers to our limits, all in the service of a transcendent emotional experience that, in turn, inspires all of us to face our demons and plumb the depths of our collective consciousness.

Matt Haimovitz

Après moi, le déluge

Commissioned by Matt Haimovitz

Premiered by the University of Wisconsin-Madison Concert Choir, conducted by Beverly Taylor

2

NO-AH. The Lord has raised a mighty wind;
the sea is walking the earth, knockin' at the levee's door.
God is at our back.

No car. No ticket out. Nowhere to run.

Noah gone and left us, Lord, done left us on our own.

Our Noah, the chosen one,
on the high deck of the saved,
the ark of the plenty, remote and armed,
look, he smiles down.

Noah, purring with assurances, as the ark opens its bilge
and in the pooling slick, a glossy rainbow forms.
Wings heavy with oil, a dove slowly drowns. A raven caws.

3

Deep in the water, too deep for tears, what lost chance swims away
through drowned canyons of shanties; what passes, airless, there
past bloated bodies, staring eyes, unseeing.
scarcely a glimmer against the gloom;

what swims there now, jaws wide, in the O-gape of despair?
Nowhere. No way. Born with nothin', die that way.

4

Gone away and left us, Lord. Left us.
penned like sheep, like hogs, left us here to die.
Havoc is there, and chaos, horror
grinding under its heel
an old dream
to be equal, to be free...
buried in democracy's debris
wars and waste and lies,
and the flies, the terrible buzzing of the flies.

5

From the drowned city, the blues waken again,
"Lord, I'm goin' down in Louisiana, oh don't you wanna go..."
"To dream of muddy water-- trouble is knockin' at your door..."
a ghostly music rises, bucket of jewels, slide of gold,
Bourbon Street awash with the blues, soul's long wail,
sweet smoke the wind is wearing home.

Eleanor Wilner, September 2005

Michael Kuch, "Drowned Figure", 2006
© Michael Kuch, 2006
Inspired by Woolf's *Après moi, le déluge*
From the artist book, *Waterlines*
Watercolor on paper



Everybody Knows

Please visit: leonardcohen.com

Missa in Fines Orbis Terrae

Composed for the choir of St. James Cathedral, Toronto

I. Kyrie

Kyrie, eleison
 Lord, have mercy
 Have mercy upon us

Christe, eleison
 Christ, have mercy
 Have mercy upon us

Kyrie, eleison
 Lord, have mercy
 Have mercy upon us

II. Sanctus and Benedictus

Sanctus
 Holy, Holy, Holy, Lord God of Hosts
 Heaven and Earth are full of your glory
 Hosanna in the highest
 Benedictus
 Blessed is he who comes
 Blessed is she who goes
In fine orbis terrae
 Blessed is she who comes in the name of the Lord
 Blessed is he who goes in the name of the Lord
 Blessed are they
Blessed are we
 Hosanna in the highest

III. Agnus Dei

Agnus Dei
 Lamb of God
 You take away the sins of the world
 Have mercy on us
 Grant us peace



The Choir of Trinity Wall Street,
Julian Wachner and Avi Stein recording
Missa in Fines Orbis Terrae,
St. Paul's Chapel, New York City
© Luna Pearl Woolf

There are times when you encounter an artist, or develop an artistic partnership with somebody with whom you have total simpatico: a shared understanding of "how things should be," an almost unspoken innate connection. My almost 15 years of collaboration with Luna Pearl Woolf is one of these unique mergings of artistic sympathies. Having travelled symphonically, operatically and in a variety of choral idioms with her, every turn is a welcome confirmation of my initial gut reaction that this is a brilliant and emotionally rich composer firmly rooted in the tradition yet yearning and succeeding to say something new and relevant with her carefully-crafted compositions. It has been an honor and privilege to share in her journey these past years in Montreal, Washington DC, and now in New York City. I look forward to many more projects and possibilities in the years ahead.

Julian Wachner



Julian Wachner
© Peter Adamik

One to One to One

Commissioned by the Arte Musica Foundation

Inspired by the work "At the Carnival" by Jim Dine at the Montreal Museum of Fine Arts

I.

*Listen to me, let
me touch you
there. You are young again,
and you are looking at me.*

Either in or out of
the mind, a conception
overrides it. So that
that time I was a stranger,

bearded, with clothes that were
old and torn. I was told,
it was known to me, my
fate would be timeless. Again

and again I was to
get it right, the story I

To view the sculpture "At the Carnival" by Jim
Dine, please visit The Montreal Museum of
Fine Arts, Montreal, Quebec.

myself knew only the way of,
but the purpose of it

had one, was not mine.
The quiet shatter of the light,
the image folded into
endlessly opening patterns –

11

II.

had they faced me into
the light so that my
eye was blinded? At moments
I knew they had gone but

searched for her face, the pureness
of its beauty, the endlessly sensual –
but no sense as that now reports it.
Rather, she was beauty, that

Aphrodite I had known of,
and caught sight of as maid –
a girlish openness – or known
as a woman turned from the light.

I knew, however, the other,
Perhaps even more. She was there
in the room's corner, as she would be,
bent by a wind it seemed

would never stop blowing,
braced like a seabird,
with those endlessly clear grey eyes.
Name her, Athena – what name.

The osprey, the sea, the waves.
To go on telling the story,
to go on though no one hears it,
to the end of my days?

Mercury, Hermes, in dark glasses.
Talk to him – but as if
one talked to the telephone,
telling it to please listen –

is that right, have I said it –
and the reflecting face echoes
some of the cast of words in mind's eye,
attention a whip of surmise.



And the power to tell
is glory. One unto one
unto one. And though all
mistake it, it is one.

—12—

III.

I saw the stones thrown
at her. I felt a radiance transform
my hands and my face,
I blessed her, I was one.

Are there other times?
Is she that woman,
or this one. Am I the man –
and what transforms.

Sit by the fire.
I'll dance a jig I learned
long before we were born
for you and you only then.

I was not to go
as if to somewhere,



Elise Quagliata
© Cat Lundgren

was not in the mind
as thinking knows it,

but danced in a jiggling
intensive circle
before the fire and its heat
and that woman lounging.

—13—

IV.

How had she turned herself?
She was largely warm –
flesh heavy – and smiled
in some deepening knowledge.

There are charms.
The peddler and the small dog
following and the whistled,
insistent song.

I had the pack
the tattered clothing,
was neither a man nor not one,
all that –

and who was she,
with the fire behind her,
in the mess of that place,
the dust, the scattered pieces,

her skin so warm,
so massive, so stolid in her
smiling the charm did not
move her but rather

kept her half-sleepy attention,
yawning, indulging the manny
who jiggled a world before her
made of his mind.

She was young.
she was old,
she was small.
She was tall with

extraordinary grace. Her face
was all distance, her eyes

the depth of all one had thought of,
again and again and again.



Nancy Anderson
© Lee Cherry

14

V.

To approach, to hold her,
was not possible.
She laughed and turned
and the heavy folds of cloth

parted. The nakedness
burned. Her heavy breath,
her ugliness, her lust –
but her laughing, her low

chuckling laugh, the way
she moved her hand to the
naked breast, then to
her belly, her hand with its fingers.

Then shone –
and whatever is said
in the world, or forgotten,
or not said, makes a form.

The choice is simply,
I will – as mind is a finger,

pointing, as wonder
a place to be.

Listen to me, let
me touch you
there. You are young again,
and you are looking at me.

VI. 15

Was there ever
such foolishness more
than what thinks it knows
and cannot see, was there ever

more? Was the truth
behind us, or before?
Was it one
or two, and who was I?

She was laughing, she was
laughing, at me,
and I danced, and
I danced.

Lovely, lovely woman, let
me sing, one to
one to one, and let
me follow.

Who By Fire 16

Please visit: leonardcohen.com

"The Finger"
Robert Creeley

LUNA PEARL WOOLF is noted among a new generation of politically conscious and artistically progressive composers. Her music, praised by The New York Times for its “psychological nuances and emotional depth,” has been heard widely across North America and in Europe. Throughout diverse collaborations with authors, filmmakers, and dancers, Woolf’s music is characterized by its penetrating focus on music’s capacity as a storytelling language.

Woolf is particularly renowned in the field of opera and vocal music. Performed more than a dozen times in over eight cities, including New Orleans and at Carnegie Hall, her *Après moi, le déluge* was described as “blazingly ardent and softly haunting” by The New York Times, and “aching with universal regret” by Strings Magazine. In 2016, Washington National Opera commissioned and presented *Better Gods*, focused on the struggle of Hawaii’s Queen Lili’uokalani to retain her country’s independence, which was praised by Broadway World for its “gorgeous score,” underlined by traditional Hawaiian chant and authentic instruments. Awarded one of Opera America’s inaugural Discovery Grants, Woolf developed *The Pillar*, described by The Washington Post as “splendid” and

“wrenching, realistic theater.” Woolf’s new chamber opera *Jacqueline*, with librettist Royce Vavrek, about the legendary cellist Jacqueline du Pré, will be premiered in 2020 by Toronto’s Tapestry Opera.

Woolf’s discography includes *Angel Heart*, a music storybook, recently released worldwide on the PENTATONE Oxingale Series, narrated by Academy Award-winning actor Jeremy Irons, alongside a new German-language edition with author Cornelia Funke narrating. Other noted collaborators include cellist Matt Haimovitz, sopranos Marnie Breckenridge and Lisa Delan, percussionist Dame Evelyn Glennie, conductors Julian Wachner and Véronique Lacroix, directors Brian Staufenbiel and Ethan McSweeney among many others.

Woolf founded the ground-breaking Oxingale Records with Haimovitz in 2000, garnering several Grammy, INDIE and JUNO awards and nominations. In 2010 she launched the publishing company, Oxingale Music. Born and raised in Western Massachusetts, Luna Pearl Woolf graduated *summa cum laude* from Harvard University, in addition to studies at Smith and Amherst Colleges and at Oberlin Conservatory. She lives with her family in Montreal, Canada.



Luna Pearl Woolf
© Danylo Bobyk

About The Artists

Renowned as a musical pioneer, Grammy-nominated cellist **MATT HAIMOVITZ** is praised by *The New York Times* as a “ferociously talented cellist who brings his megawatt sound and uncommon expressive gifts to a vast variety of styles” and by *The New Yorker* as “remarkable virtuoso” who “never turns in a predictable performance.” He brings a fresh ear to familiar repertoire, champions new music, and initiates groundbreaking collaborations, as well as creating innovative recording projects. In addition to his relentless touring schedule, Haimovitz mentors an award-winning studio of young cellists at the Schulich School of Music of McGill University in Montreal and is now the first-ever John Cage Fellow at The New School's Mannes School of Music in New York City.

Haimovitz made his debut in 1984, at the age of 13, as soloist with Zubin Mehta and

the Israel Philharmonic. At 17 he made his first recording with the Chicago Symphony Orchestra, for Deutsche Grammophon. He has gone on to perform on the world's most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic, the New York Philharmonic with Zubin Mehta, the English Chamber Orchestra with Daniel Barenboim, the Boston Symphony Orchestra with Leonard Slatkin, and the Orchestre Symphonique de Montréal with Kent Nagano. Haimovitz's recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon (Universal), Oxingale Records, and the PENTATONE Oxingale Series. His honors include the Trailblazer Award from the American Music Center, the Avery Fisher Career Grant, the Grand Prix du Disque, and the Premio Internazionale “Accademia Musicale Chigiana.” He studied with Leonard Rose at the Juilliard School and graduated magna cum laude from Harvard University. Haimovitz plays

a Venetian cello, made in 1710 by Matteo Gofriller.

DEVON GUTHRIE is enjoying an international operatic career after completing her training at The Juilliard School. Known for her “honeyed tones and silver-tipped high notes”, Ms. Guthrie has been a devoted interpreter of song, opera, and a passionate pioneer of contemporary music. Highlights include her career-launching roles of Susanna in *The Marriage of Figaro* and Pamina in *The Magic Flute* at English National Opera; creating the role of Mary in *Fellow Travelers* with Cincinnati Opera, *The Prototype Festival*, and *Lyric Opera of Chicago*; multiple seasons with Santa Fe Opera; Susanna in a touring production of *Le Nozze di Figaro* in Japan with Seiji Ozawa; a series of seasons as a soprano soloist with The Paul Taylor Dance Company, and a plethora of productions with American companies. devonguthrie.com

NANCY ANDERSON is a veteran of the Broadway, Off-Broadway and regional stages. On Broadway, Nancy played Mona in *A Class Act*, Helen and Eileen in *Wonderful Town* and understudied Glenn Close in the 2018 revival of *Sunset Boulevard*. A 4-time drama desk and 4-time Helen Hayes Award Nominee, Nancy received an Olivier Nomination for her portrayal of Lois/Bianca in Michael Blakemore's West End revival of *Kiss Me Kate* aired on PBS/Great Performances. Other television appearances include *Madam Secretary*, *The Other Two* and *Marvelous Mrs. Maisel*. Nancy's debut album, “Ten Cents A Dance” led to a concert appearances with Michael Feinstein at Carnegie Hall, the Atlanta Symphony as well as regular appearances with Vince Giordano's Nighthawks and Ross Patterson and His Little Big Band at the legendary jazz club, Birdland. Nancy is the winner of the 2011 Noel Coward Cabaret Award and attended the Tufts University/New England Conservatory

Double-Degree Program studying Geological Sciences and Classical Voice.

ELISE QUAGLIATA, mezzo-soprano, has received critical acclaim for her command both contemporary and traditional repertoire. As Carmen, she has made notable appearances with numerous companies in the U.S., has toured with New York City Opera in North America, Europe, Asia and the Middle East, and praised by Opera News for her “beautiful, dusky mezzo” and “dramatic acumen” in that role.

Contemporary successes include her signature role as Sister Helen in seven productions of Jake Heggie’s Dead Man Walking; Zosia in Heggie’s Out of Darkness: Two Remain with The Atlanta Opera; Pellegrina in the premiere of Paola Prestini’s Edward Tulane with Minnesota Opera; Joan Clarke in Justine Chen’s The Life and Death(s) of Alan Turing with Chicago Opera Theater; and Hedda Hopper in Stewart Wallace’s Hopper’s Wifewith New York City Opera.

She has also appeared as The Minskwoman in Flight, Maria in Maria de Buenos Aires, Sister James in Doubt, Hannah After in As One, Charlotte in A Little Night Music, Mrs. Lovett in Sweeney Todd, Olga in Eugene Onegin, Suzuki in Madama Butterfly, Emilia in Otello, and Cornelia in Giulio Cesare. elisequagliata.com

Multi-Grammy-nominated conductor, composer, and keyboardist **JULIAN WACHNER** — named one of *Musical America’s* Top 30 Professionals for 2018 — serves as director of music at Trinity Church Wall Street, overseeing an annual season of hundreds of events. Besides serving as principal conductor of NOVUS NY, The Choir of Trinity Wall Street, and the Trinity Baroque Orchestra, Wachner was recently appointed as artistic director of the Grand Rapids Bach Festival.

Wachner enjoys an active schedule as a guest conductor, with recent and upcoming engagements at the Los Angeles Opera, San

Francisco Opera, Beijing Music Festival, The Shed, Lincoln Center, Utrecht Early Music Festival, Metropolitan Museum, Carnegie Hall, and the Prototype Festival, as well as with ensembles including Philharmonia Baroque, Apollo’s Fire, Kansas City Symphony, and Bang on a Can All-Stars. As a leading impresario of new music, he collaborated on the development, performance, and recording of three Pulitzer Prize winning works: Julia Wolfe’s *Anthracite Fields* (2015), Du Yun’s *Angel’s Bone* (2017), and Ellen Reid’s *p r i s m* (2019).

Wachner’s own compositions have been variously described as “jazzy, energetic, and ingenious” (*The Boston Globe*), “a compendium of surprises” (*The Washington Post*) and “bold and atmospheric,” demonstrating “an imaginative air for allusive text setting” (*The New York Times*). He is published exclusively by E.C. Schirmer and represented world-wide by Opus 3 Artists.

Peerless, Grammy-nominated interpreters of both early and new music, **THE CHOIR OF TRINITY WALL STREET** has changed the realm of 21st-century vocal music, breaking new ground with an artistry described as “blazing with vigour...a choir from heaven” (*The Times*, London). This premiere ensemble leads the liturgical music on Sundays at Trinity Church and St. Paul’s Chapel, while performing in Bach at One, Compline by Candlelight, Time’s Arrow, and many other performances throughout the year.

The choir has toured extensively making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, the Berkeley Early Music Festival, BAM Next Wave Festival, Utrecht Festival (150 Psalms Project), Lincoln Center White Light Festival, and the Prototype Festival in addition to Paris’s Théâtre des Champs-Élysées and London’s Barbican Theatre.

In addition to its Grammy-nominated *Israel in Egypt* album, The Choir of Trinity

Wall Street has recordings on Decca Gold, Orange Mountain Music, Naxos, Musica Omnia, VIA Recordings, ARSIS, and Avie Records. Trinity's long-term commitment to new music is evident in collaborations with living composers including Luna Pearl Woolf, Terry Riley, Paola Prestini, Ralf Gawlick, Elena Ruehr, and the choir collaborated on and recorded three Pulitzer Prize-winning works, *Anthracite Fields* (Julia Wolfe), *Angel's Bone* (Du Yun), and *p r i s m* (Ellen Reid).

Trinity Church Wall Street's new music orchestra, **NOVUS NY**, is a key player on the contemporary music scene and has forged strong links with many of today's leading composers. Under the leadership of director of music Julian Wachner, its "expert and versatile musicians" (*The New Yorker*) perform new music from all corners of the repertoire, meeting "every challenge with an impressive combination of discipline and imagination" (*New York Review*).

In its annual appearances at the Prototype Festival, NOVUS NY has helped pioneer several major new operas including the Pulitzer Prize-winning operas *Angel's Bone* by Du Yun (2017) and Ellen Reid's *p r i s m* (2019), as well as Missy Mazzoli and Royce Vavrek's *Breaking the Waves*, named "Best New Opera for 2016" by the Music Critics Association of North America.

NOVUS NY's recent recordings include Reid's *p r i s m*, Prestini's *The Hubble Cantata*, Du Yun's *Angel's Bone*, Trevor Weston *Choral Works*, Elena Ruehr: *Averno*, and a three-CD set of Wachner's orchestral works. Albums released this season feature Philip Glass's Symphony No. 5, Edward Thomas's opera Anna Christie, and music by Terry Riley, Wachner, and Luna Pearl Woolf.

Musicians of Trinity Wall Street

THE CHOIR OF TRINITY WALL STREET

Soprano: Elizabeth Bates, Megan Chartrand, Madeline Healey, Molly Netter (soloist track 5), Melanie Russell, Amaranta Viera, Elena Williamson

Alto: Hai-Ting Chinn (soloist track 1), Clifton Massey (soloist tracks 1, 9), Pamela Terry, Virginia Warnken Kelsey

Tenor: Timothy Hodges, Nick Karageorgiou, Gene Stenger, David Vanderwal, Steven Caldicott Wilson (soloist track 5)

Bass: Paul An, Enrico Lagasca, Thomas McCargar, Brian Mextorf, Edmund Milly, Jonathan Woody

Avi Stein, Associate Organist and Chorus Master

NOVUS NY

Cellos: Michael Katz, Ashley Bathgate, Michael Nicolas

Basses: Kris Saebo, Louis Levitt, Jonathan Borden

ABOUT THE ORGAN

The organ at St. Paul's Chapel was built by the Noack company for a church in suburban Boston in 1989. In 2017, Noack renovated and installed the organ as the sixth instrument to occupy St. Paul's historic 1802 organ case. *Missa in Fines Orbis Terrae* is the first recording on the new instrument.



Acknowledgments

Recorded September 5 and 6, 2018 at LeFrak Concert Hall, Aaron Copland School of Music, Queen's College, City University of New York, Flushing, NY and September 7, 2018 at St. Paul's Chapel of Trinity Church Wall Street, New York City, NY

Producer: **Blanton Alspaugh, SoundMirror**

Recording Engineer: **John Newton, SoundMirror**

Mixing, mastering and surround: **Mark Donahue, SoundMirror**

Post-production consultant: **Melissa Attebury, Associate Director of Music, Trinity Church Wall Street**

Project management: **Jordan Gasparik**

TRINITY CHURCH WALL STREET

Production Manager and Librarian: **Harrison Joyce**

Choral Contractor: **Thomas McCargar**

Senior Artistic Administrator: **Melissa Baker**

Cover photograph: **Daniel Forniés Sòria**

Design: **Marjolein Coenrady**

Product management: **Kasper van Kooten**

Gene Pendon and El Mac: "Tower of Songs,"
the Leonard Cohen Crescent Street Mural, Montreal.

Publishing

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"The Finger" © Robert Creeley

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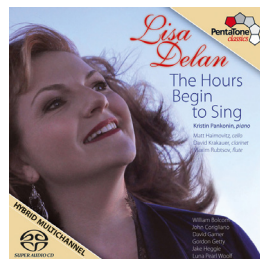


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