

GMCHORALE

Presents

Echoes of Resilience

GMChorale ~ Joseph D'Eugenio, Artistic Director and Conductor

Orchestra New England ~ James Sinclair, Music Director

Saecula Singers ~ Thomas Brand and Rebecca Rosenbaum, Music Directors

Middletown High School Advanced Choir ~ Stephanie Zak, Music Director

Sunday - April 26, 2026 - 4:00pm

Santo Fragilio Performing Arts Center at Middletown High School, Middletown, CT

Please silence all devices and refrain from texting or taking photos during the concert.

There will be a 15 minute intermission at the conclusion of Mass in Time of War.

Concert Program

A Suite of Choral Miniatures

Arranged by Thomas Brand

Joseph Haydn ~ Mass in Time of War

Kyrie – Gloria – Credo – Santus – Benedictus – Agnus Dei

Please hold applause until the conclusion of all movements

Intermission

Ludwig van Beethoven ~ Choral Fantasy, Op. 80

Eric Trudel, piano

The Steinway and Sons concert grand piano is on loan from Shawn's Pianos
in Hartford for this performance.

Texts & Translations

Kyrie (from Mass for Five Voices) ~ William Byrd (1540-1623)

Kyrie eleison.
Christe eleison.
Kyrie eleison

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

Ordinarium Missae

O How Amiable Are Thy Dwellings ~ Thomas Tomkins (1572-1656)

O how amiable are thy dwellings: Almighty God!
My soul hath a desire and longing to enter into the courts of the Lord.
My heart and my flesh rejoice in the living God.

Psalm 84: 1-2

My Shepherd soothes my weary soul - St. Columba (traditional Irish melody)

Henry Williams Baker (1821–1877), after Psalm 23

Adapted by Thomas Brand

My Shepherd soothes my weary soul
With love that fails me never;
My Shepherd makes my spirit whole
And guides me forth forever.

Where streams of peaceful water flow
My loving Shepherd leads me;
And where the verdant pastures grow
My gentle Shepherd feeds me.

In death's dark vale I fear no ill,
For You remain beside me;
Your kindness is my comfort still,
Your truth and wisdom guide me.

You spread a table in my sight
With gracious gifts bestowing;
You fill my heart with pure delight;
My cup is overflowing.

Perverse and foolish oft I strayed,
But yet in love You sought me;
And on Your shoulder gently laid,
And home rejoicing brought me.

And so through all the length of days
Your goodness fails me never;
Good Shepherd, I will sing Your praise
In joyful strains forever.

Hymn to Joy ~ Ludwig van Beethoven (1770 - 1827)

Text verse 1 by Robert Robinson (1735 - 1790), alt.

Text verses 2 & 3 by Henry van Dyke (1852 - 1933)

Come, thou Fount of every blessing;
Tune my heart to sing thy grace;
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me some melodious sonnet,
Sung by flaming tongues above;
Praise the mount! I'm fixed upon it,
Mount of Everlasting Love!

Joyful, joyful, we adore Thee,
God of glory, Lord of love;
Hearts unfold like flow'rs before Thee,
Opening to the sun above.
Melt the clouds of sin and sadness;
Drive the dark of doubt away;
Giver of immortal gladness,
Fill us with the light of day!

Let us join the mighty chorus,
Which the morning stars began;
Love Divine is reigning o'er us,
Joining people hand in hand.
Ever singing, march we onward,
Victors in the midst of strife;
Joyful music leads us sunward
In the triumph song of life.

Mass in Time of War ~ Joseph Haydn (1732 - 1809)

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Kyrie

1 Kyrie eleison (Soli SATB, Coro SATB)

1

Kyrie eleison
Christe eleison
Kyrie eleison

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

Gloria

2 Gloria in excelsis Deo (Coro)

2

Gloria in excelsis Deo.
Et in terra pax hominibus bonae 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.

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

3 Qui tollis (Solo B, Coro)

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem
nostram.
Qui sedes ad dexteram Patris. Miserere nobis.

4 Quoniam tu solus Sanctus (Solo S, Coro)

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Credo

5 Credo in unum Deum (Coro)

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

6 Et incarnatus est (Soli SATB, Coro)

Et incarnatus est de Spiritu Sancto:
ex Maria Virgine: Et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus et sepultus est.

7 Et resurrexit (Solo SATB, Coro)

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 locutus est per prophetas.
Et unam sanctam catholicam et apostolicam
Ecclesiam.
Confiteor unum baptismum in remissionem
peccatorum.
Et exspecto resurrectionem mortuorum.

8 Et vitam venturi saeculi (Solo SATB, Coro)

Et vitam venturi saeculi.
Amen.

3

Thou who takes away the sins of the world, have mercy on us
Thou who takes away the sins of the world, receive our prayer
Thou who sittest at the right hand of the Father, have mercy
on us

4

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.

5

I believe in one God, the Father almighty
maker of heaven and earth, the 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
came down from heaven.

6

And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.
Crucified also for us under Pontius Pilate, he suffered
and was buried.

7

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 will come again with glory to judge the living and
the dead.
And of his kingdom there will be no end.
And 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.
I confess one baptism for the remission of sins.
I await the resurrection of the dead

8

And the life of the world to come.
Amen.

Sanctus

9 Sanctus (Soli AT, Coro)

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

9

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

Benedictus

10 Benedictus (Soli SATB, Coro)

Benedictus qui venit in nomine Domini.
Osanna in excelsis

10

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

Agnus Dei

11 Agnus Dei (Soli SATB, Coro)

Agnus Dei, qui tollis peccata mundi: miserere nobis.
Agnus Dei, qui tollis peccata mundi: miserere nobis.
Agnus Dei, qui tollis peccata mundi: dona nobis
pacem.

11

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

Choral Fantasy, Op. 80 ~ Ludwig van Beethoven (1770 - 1827)

Text from "Schmeichelnd hold und lieblich Klingen" by Christoph Johann Anton Kuffner (1777 - 1846)

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Schmeichelnd hold und lieblich klingen
Unsers Lebens Harmonien,
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Flatteringly sweet and lovely ring out
our lives' harmonies,
and from our sense of beauty arise
flowers that eternally bloom.

Fried und Freude gleiten freundlich,
Wie der Wellen Wechselspiel.
Was sich drängte rau und feindlich,
ordnet sich zu Hochgefühl.

Peace and joy move together,
like the alternating play of waves;
that which seemed harsh and hostile,
transforms itself into inspiration.

Wenn der Töne Zauber walten
Und des Wortes Weihe spricht,
Muß sich Herrliches gestalten,
Nacht und Stürme werden Licht.

When music's magic holds sway,
and poetry's sacredness speaks out,
magnificent things must take form,
night and storms turn into light.

Äuß're Ruhe, inn're Wonne
Herrschen für den Glücklichen,
Doch der Künste Frühlingssonne
Läßt aus Leiden Licht entstehn.

Outer calm, inner joy,
prevail for the happy person;
indeed, the arts' spring sunshine
lets, from sorrow, light come into being.

Großes, das ins Herz gedungen,
Blüht dann neu und schön empor,
Hat ein Geist sich aufgeschwungen,
Hallt ihm stets ein Geisterchor.

Greatness, that was deep in the heart,
blooms anew then, reaching up beautifully;
if a spirit rises up,
it is always echoed by a chorus of spirits.

Nehmt denn hin, ihr schönen Seelen,
Froh die Gaben schöner Kunst!
Wenn sich Lieb' und Kraft vermählen,
Lohnt dem Menschen Götter Gunst.

Therefore accept, you lovely souls,
happily, the gifts of beautiful art.
If love and power join together,
humanity is rewarded by the gods' favor.

Program Notes

Welcome to “Echoes of Resilience.”

A SUITE OF CHORAL MINIATURES. A sense of awe will hover in the concert hall as the youthful, perfectly tuned voices of Saecula Singers begin today’s program. “Kyrie” from William Byrd’s Mass for Five Voices was composed at the tail end of the Elizabethan Era, a period when Byrd risked encountering dire consequences for writing a work of this sort, in Latin. After 300 years in obscurity, the Mass was rediscovered just before the turn of the 20th Century. “O How Amiable Are Thy Dwellings” was composed by one of William Byrd’s pupils, Thomas Tomkins. This setting of Psalm 84 is not to be confused with that of another Thomas (Weelkes) from the same era. Rounding out the suite are “My Shepherd soothes my weary soul,” set to a recognizable Irish melody (St. Columba), and Beethoven’s universally known “Hymn to Joy.” We trust you will hear “echoes of resilience” throughout this lovely introduction to the concert.

MASS IN TIME OF WAR. The GMChorale, Saecula Singers, Orchestra New England, and solo quartet combine their talents to perform Joseph Haydn’s elegant, symphonic *Mass in Time of War* (*Missa in tempore belli*). In German-speaking countries, the ominous use of the timpani, especially in the Agnus Dei, has given the work the nickname *Paukenmesse*.

This was the first of Haydn’s six late Masses, each composed in honor of Princess Maria Josepha Hermenegilda, who was the wife of Prince Esterházy, Haydn’s longtime employer and patron. Haydn put pen to paper in 1796, a time of great anxiety as Napoleon’s troops advanced toward Austria in what is known as the War of the First Coalition. While *Mass in Time of War* reflects this backdrop of foreboding and alarm in some passages, Haydn offsets the sobering tone with a spirit of joy and hope in much of the work. This Mass, in fact, exudes optimism amid dark times, a hallmark of resilience. With its masterful scoring for orchestra, chorus and solo quartet, it is considered among the finest settings of the Mass ever composed.

The *Kyrie* begins with a slow, measured entrance by the strings. We hear from the timpani intermittently as the chorus issues its first entreaties for mercy. These pleas are followed by a short soprano solo, light in spirit, establishing a theme that is interwoven with tutti passages and further solo appearances. A total of 62 measures elapses before *Christe eleison* makes a brief but impactful appearance in minor key, followed by a return to *Kyrie* for the remaining exhilarating 27 measures.

We might think of the *Gloria* as a choral symphony in miniature. The first section, *Gloria in excelsis Deo*, is performed *vivace*. As the bows of the string section slice the air at breakneck speed, the chorus majestically proclaims this song of praise. Be ready for the short trumpet fanfare that triumphantly ends the section. The *Qui tollis* section of the *Gloria*, a plea for mercy, is performed *adagio*, with bass soloist alternating with chorus. Listen for the lovely cello solo that establishes the melodic theme. The *Gloria*’s final section, *Quoniam tu solus sanctus*, is performed *allegro* and is notable for its energetic orchestration and the thrilling “Amen” fugue. The soprano soloist pops in ever so briefly near the end, as if to say, “It’s time to wrap this up!”

The *Credo*, performed in four parts, is a statement of beliefs and is the longest prayer in the Mass. To start, the basses lead the chorus confidently into a fugue which, although relatively short, encompasses nearly half of the words of the *Credo* and ends emphatically with trumpet fanfare and timpani. Then begins the *Et incarnatus est*. In mournful and often hushed tones, the solo quartet and the full chorus recall the birth, suffering and death of Christ. In the third section, Haydn employs musical word painting to send the strings up the C major scale to meet up with the chorus at B and continue the ascent with the words *Et resurrexit* (and rose again). Word painting is used again near the end of the section with the word *resurrectionem*. The final section of the *Credo* is the thrilling *Et vitam venturi saeculi* (and the life of the world to come). Haydn has written a double fugue involving both solo quartet and chorus, a favored choice of his. The word “amen” is sung dozens of times, perhaps to emphasize Haydn’s deep faith in a world to come after death.

The orchestra introduces the *Sanctus* contemplatively and is soon joined by the soprano soloist for two lyrical measures before the timpani punctuates the entrance of the basses. They are closely followed by the rest of the chorus in a reverent declaration of the holiness of God. The pace and intensity abruptly change at *pleni sunt coeli*, before giving way to the sprightly *Osanna* that ends the movement.

As is traditional in most settings of the Mass, the *Benedictus* here is sung by the solo quartet. However, while other Mass settings often score the *Benedictus* in tenderly expressive melodies and harmonies, Haydn begins the movement in minor key with an orchestral introduction that includes ominous overtones and a vaguely martial air at times. The quartet enters in this minor key, but Haydn makes the shift to major just ten measures later and remains there for the most part. Nonetheless, the scoring for orchestra and quartet continues to convey a sense of tension at times.

In the *Agnus Dei*, the Mass makes its clearest reference to impending war in the startling timpani solo that has given the Mass its nickname. The brass fanfare that immediately follows this rallies the chorus to a thrilling *dona nobis pacem* that pairs desperate pleas for peace with a convincing insistence that peace will surely prevail. It is a promise during times of war and discord. In the last moments of the Mass, the chorus utters “*pacem*” six times: first loudly, then with pregnant pause, then softly, and almost at a whisper, and in the final two times with emphatic certainty. Haydn declares peace.

CHORAL FANTASY IN C MINOR, Op. 80. Following a brief intermission, pianist Eric Trudel and Middletown High School Advanced Choir will join the GMChorale, Saecula Singers, Orchestra New England, and the solo sextet in performing Ludwig van Beethoven’s electrifying *Choral Fantasy*. Written hastily in 1808, while the Napoleonic wars were still far from over, it premiered as the jubilant finale to a concert that also included premieres of Beethoven’s *Fourth Piano Concerto*, *Symphonies Nos. 5 and 6*, and movements of the *Mass in C major*.

Music scholars have long remarked on the influence that *Choral Fantasy* had on Beethoven’s groundbreaking *Symphony No. 9*. For instance, in the symphony’s beloved final movement for orchestra and chorus (a setting of Friedrich Schiller’s “Ode to Joy”) there are echoes of the melodic theme established in the *Choral Fantasy*. Additionally, both works feature the surprising entrance of the chorus after a long orchestral introduction, and both emphasize a celebration of universal fraternity, harmony, and human resilience.

Choral Fantasy is often paired with *Mass in Time of War* at concert settings. The era in which they were composed and their common themes make them a good pair. It’s also interesting to note Beethoven’s relationship as a student of Haydn in the early 1790s, shortly before Haydn got to work on *Mass in Time of War*. Although their student/teacher relationship was somewhat contentious, the lessons helped in guiding Beethoven toward maturity in balance, pacing, counterpoint, and orchestration. Pairing these pieces offers an example of the transition from Haydn’s Classical Era to flashes of the Romantic in Beethoven.

Choral Fantasy begins with a virtuosic 26-bar piano introduction. Beethoven himself played this in the premiere of the piece two centuries ago, and scholars believe it is an excellent insight into his keyboard improvisations.

The piano continues to drive the piece as it establishes the main theme which then passes through numerous variations as different sections of the orchestra gradually join in. If you think the theme sounds familiar but is not quite what you remember, you would be right. It is not only an earlier version of the familiar “Ode to Joy” in his Ninth Symphony, but also a variation of a song for voice and piano that he wrote a dozen years earlier.

After numerous key and tempo changes and various playful interchanges between piano and orchestra, the soloists enter, followed soon after by the full chorus in a recapitulation of the main theme. It’s a race to the finish with all players rejoicing that “when love and strength are united, divine grace is bestowed on humankind.”

GMChorale would like to sincerely thank Professor Neely Bruce for generously offering his wisdom and insights during today's pre-concert lecture.

We are also grateful to all the dedicated staff at Middletown High School who make us feel welcome for every concert.

GMChorale would like to thank Pastor Cheryl Larsen Lawing and the staff at Bethany Lutheran Church in Cromwell for providing their space as our musical home.



Bethany Lutheran Church

GMChorale Leadership

Carol Corliss, *President*
David deMercado, *Vice President*
Christopher Hart, *Past President*
Sandra Pavlowski, *Secretary*
Nancy Schultz, *Development*
Walter Ryan, *Treasurer*

Joseph D'Eugenio, Artistic and
Executive Director
Marcia Killian, Operations Manager
Rachel Abrams, Marketing Associate
Eric Trudel, Accompanist
Lorie Martin, Alchemy Manager

Michael Balinskas
Jonathan Budd
Deborah Crakes
Michael Doran
Marjorie Mehler
Stephen Peterson

GMChorale and Guest Artists

Soprano

Carol Any
Rebecca Ballesteros
Susan Bird
Becky Bohy
Nancy Burton
Deborah Crakes
Anita deMercado
Gail Deninger
Louise Fauteux*
Laura Gladd-Ventres~
Amy Hemenway
Sarah Himmelstein~
Dawn Hoffman
Pat Holloway
Nijole Janik
Cindy Kirkpatrick
Jennifer Lamson~
Lisa Liesener
Avery MacKellar-Nogueira
Kristen McKenna
Margie Mehler
Rita Parlante
Sandy Pavlowski
Shayna Solomon
Sandra Stayner

Catherine Stover

Bobbi Teva+

Alto

Marianne Beckmann
Joan Benedetto
Marcia Bliven+
Melissa Cheyney
Carol Corliss
Emily Cornacchio
Elisa Currie
Janet Donston
Mary Fraser
Suzanne Giffen
Stephanie Inglis
Joyce Kirkpatrick
Elaine Magrey
Vicki Marnin
Lorie Martin
Susan McAdoo
Paula Messina
MaryAnn O'Bright
Mary-Lynn Radych
Christine Rogers
Melissa Rowe
Nancy Schultz

Alexandra Taylor

Kathy Traester

Margaret Tyler*~

Karen Zoccoli

Karen Zyko

Tenor

Bruce Barger*~
Hunter Bustamante
Dister Deoss
James Harris+
Christopher Hart
Margaret Livengood
Joe Miller
Rick Pugliese
Richard Riddle
Ram Tysoe~
Adam Weinstein

Bass

Ron Baldwin
Martin Benassi
Rich Browner
Jonathan Budd
Steven Christensen+
Bob Cyranowicz

Bass (continued)

Nicolas de Groot
 David deMercado
 Michael Doran
 Victor Friedrich
 Richard Holloway
 David Hostage
 Josh Levithan
 Dan Martin
 Adam Perrin
 Stephen Peterson
 Walt Ryan
 Jack Sellati
 James Smith
 Gordon Turnbull

*Section Leader +Section Representative ~Choral Fellow ~Singing in the Choral Fantasy solo sextet

Saecula Singers

Iris Baden-Eversman	Margaret Harper-Mangels	Rebecca Rosenbaum
Haley Jane Bracken	Sae Kameda	Cecilia Rosenbaum-Brand
Emily D'Souza	Tamaki Kameda	Charles Rosenbaum-Brand
Marion Magnolia Eno	Taylor McCain	Jackson Rosenbaum-Brand
Emilia Esdaile	RoriAnne McCarthy	Anais Tavenas
Alexis Ferreira	Julianne Renee Parke	Valentine Tavenas
Samantha Joy Fogle	Gillian Regan	

Middletown High School Advanced Choir

Rye Antonio	Geremiah Gladden	Neriyah Norfleet
Elia Briggs	Natalia Iaderosa	Delilah Peruta
Madison Chuong	Aisling Kaskel	Gian Rivera Matos
Lucy Cooper	Aiden Kowalik	Olivia Salvatore
Keraliz Diaz Rodriguez	Michael Kromer	Noah Shapiro-Rosado
Aidan Fleming	Ivy LaCroix	Breanna Stielau
Addyson Gennaro	Rolando Lopez	Brianna Wagner-Morella
		Alexis Yarlott

Orchestra New England**Violin 1**

Raphael Ryger, *concertmaster*
 Artemis Simerson
 Michael Ferri
 Cristofer Zunun
 James Czeiner
 Krystyana Czeiner

Violin2

Michael Duffett*
 Millie Piekos
 Martha Kayser
 Candy Lammers
 Gavin Fallow

Viola

Ellen Higham*
 Kathy Peet
 Sue Corey-Sahlin
 Larry Deming

Cello

Tom Hudson*
 Peter Zay
 Katie Kennedy
 Yun-Yang Lin

Double Bass

Joseph Russo*
 Rick Rozie

Orchestra New England (continued)

Flute 1
Adrienne Greenbaum

Flute 2
Elssa Green

Oboe 1
Steve Wade

Oboe 2
Tamar Wells

Clarinet 1
Kelly Hurrell

Clarinet 2
Nikki Pet

Bassoon 1
T.D. Ellis

Bassoon 2
Gabe Ramey

Horn 1
Dan Shapiro

Horn 2
Emily Boyer

Trumpet 1
Chuck Bumcrot

Trumpet 2
Alison Marseglia

Timpani
Pat Smith

Harpsichord
Ed Clark

** ONE Section Principal*

GMChorale

Joseph D'Eugenio (Artistic Director/Executive Director) is a passionate and versatile conductor, educator, pianist, and organist who has been producing music for audiences across Southern New England for more than three decades. He has been Artistic and Executive Director of GMChorale Choral Arts Organization since 1998. Under his leadership, the chorale is recognized as one of New England's finest choruses, awarded and celebrated for its creative choral presentations, commissioned works, and dynamic collaborations. D'Eugenio frequently conducts a broad range of choral music and choral-orchestral masterworks with leading ensembles including GMChorale, Alchemy, New Haven Symphony Orchestra, Hartford Symphony Orchestra, and Orchestra New England. In demand as a guest conductor, D'Eugenio leads choral workshops and festivals, and often conducts choral groups in high schools, colleges, and universities across Connecticut. As Director of Music and organist at The First Congregational Church in Cheshire, Connecticut, D'Eugenio directs the church's vibrant music program and chancel choir. He earned the Bachelor of Music (cum laude) in piano performance from The Hartt School of Music, University of Hartford, and the Master of Music in choral conducting from the University of Connecticut.

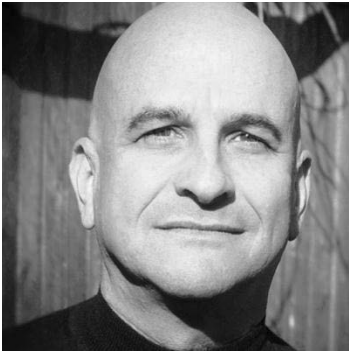
Marcia Killian (Operations Manager) joined the GMChorale in January of 2025. She earned her BA in Mathematics/Computer Science from Providence College and an MBA from Quinnipiac University. Since 2014, Marcia has been the owner of The Foundry Music Company, a small independent sheet music shop that was located in the Audubon Arts district of New Haven from 1975 until its closure in November of 2020. While Foundry Music no longer has a brick-and-mortar presence, it continues to operate online, and serves choirs and individual musicians from all over the country. Marcia has worked with GMChorale for over 10 years, sourcing music for its performances and attending concerts as an enthusiastic fan.

Featured Artists

Saecula Singers is an auditioned all-gender youth choir providing outstanding musical training and performance opportunities for talented young singers of diverse backgrounds. The ensemble has performed in benefit concerts for IRIS and has shared the stage with many distinguished ensembles, including Khorikos, Village Harmony, Orchestra New England, Yale Glee Club, Yale Schola Cantorum, Redhot and Blue, The Duke's Men of Yale, GMChorale, and Alchemy. In 2017, one of the group's founding members, Leah Suffern, established "Waging Peace Through Song", an ongoing project in which the ensemble leads workshops and informal performances aimed at fostering peace, tolerance, and empathy. For further information or to schedule an audition, please e-mail info@saecula.org.

Thomas Brand grew up singing in New Haven's Trinity Boys Choir under Walden Moore and in the American Boychoir under James Litton. He earned degrees in choral conducting at Yale University and is Music Director of the Saecula Choir Institute, Earthly Sound Vocal Ensemble, Saecula Women's Choir, VocalJoy, and St. John's Episcopal Church in Bridgeport, CT.

Rebecca Rosenbaum has conducted various ensembles of Elm City Girls' Choir, Saecula Singers, and United Girls' Choir, and also served as Director of Choral Activities at Vassar College, where she taught classes and conducted the Vassar Women's Choir. She also has taught at Yale University and Bay Path College, and has appeared as guest conductor and clinician for several regional choral festivals and music programs throughout the country. Rebecca earned a BA in music from Vassar College and her MM and DMA in choral conducting at Yale University.



Eric Trudel (piano) is a native of Quebec City, Canada, and received his primary training at the Conservatoire du Quebec, where he graduated with the highest honors in piano, harmony, counterpoint, fugue, and musical analysis. Upon graduating he entered and became the sole winner of the Prix d'Europe Competition. He subsequently perfected his skills in conducting and chamber music in Vienna. His teaching appointments include Yale School of Music, Western Connecticut State University, the Hartt School of Music, Southern Connecticut State University, and Showa University (Japan). He is the Director of Music at Congregation Mishkan Israel (Hamden CT) and First Congregational Church (Watertown, CT), and spends his summers teaching and performing at the American Institute of Music Studies (AIMS) in Graz, Austria. Eric has been a practitioner of the

Alexander Technique for the past twenty years, and credits his teacher Rachel Bernsen with life changing discoveries.



Kathleen Callahan-Hardman (soprano) enjoys a career performing opera, oratorio and art song repertoire. She has performed in beautiful venues around the world, including Carnegie Hall and the stunning Hofkirche St. Leodegar in Lucerne, Switzerland. She has sung with the Santa Fe Opera, Aspen Opera Theater, Panopera of Northampton, MA, Opera Theater of Connecticut, Connecticut Grand Opera, Harrisburg Opera, Opera Maine, Longview Opera, and the Juilliard Opera Theater. Active in oratorio and concert work, Kate has performed with the West Hartford Symphony, New Haven Symphony, the Richard Tucker Foundation, the Connecticut Virtuosi, the Met Opera Guild, and several others. She has performed many new works, most recently singing the role of Mother in Richard Chiarappa's "The Red Disk." With a great love of Art Song, she has presented recitals at the Sandisfield Arts Festival, the Hillstead Museum, the Wood Memorial Library, and at Santa Katarina in Siena, Italy. In addition to performing, Kate is a private voice teacher in West Hartford and is on the faculty of the Paris Performance Experience. She earned degrees from Eastman and the Juilliard School.



Dr. Caroline O'Dwyer (mezzo-soprano) is an active performer and pedagogue from Connecticut. She appears regularly as a soloist with ensembles like Greater Middletown Chorale, Orchestra New England, and the Eastern Connecticut Symphony Orchestra. On the operatic stage, Caroline premiered the role of Miriam "Ma" Ferguson in Douglas Buchanan's award-winning Bessie and Ma. Other notable roles include Cherubino, Hansel, Prince Orlofsky, and Prince Charmant. An acclaimed recitalist, she made her professional debut in Germany in 2013, earning praise for her "high virtuosity and drama" (Fränkische Landeszeitung). Caroline has been a national semi-finalist in the NATS Artist Award and a finalist in the Jessie Kneisel Lieder Competition. A dedicated educator, she serves on the voice faculty at the University of Rhode Island and maintains a private studio in Connecticut. Caroline holds degrees from the Eastman School of Music and the University of Connecticut. For more information, please visit www.carolineodwyer.com.



Dann Coakwell (tenor) has been praised as a “clear-voiced and eloquent ... vivid storyteller” (*The New York Times*), with “a gorgeous lyric tenor that could threaten or caress on the turn of a dime” (*The Dallas Morning News*). He can be heard as a soloist on the Grammy-winning album *The Sacred Spirit of Russia* (2014), as well as multiple other critically acclaimed albums, including *Mendelssohn & Bach: Matthäus-passion* (2024), *James Richman & Dallas Bach Society: Messiah (1741 Original Version)* (2024), and *Bruhns: Cantatas and Organ Works, Vol. 1* (2022). Coakwell has sung across the world under renowned conductors such as Helmuth Rilling, Masaaki Suzuki, Monica Huggett, William Christie, Nicholas McGegan, Matthew Halls, María Guinand, and Craig Hella Johnson. Having performed in prominent venues such as Carnegie Hall and Lincoln Center in New

York, he has also been a soloist with organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan, Orquesta Sinfónica de Venezuela, Pacific Baroque Orchestra in Canada, Philharmonia Baroque Orchestra in San Francisco, Oregon Bach Festival, Portland and Indianapolis Baroque Orchestra, Bach Choir of Bethlehem, and many more. He has served for more than two and a half decades as an educator at institutions including Yale, Ithaca College, and Colgate University and appears nationally and abroad as a guest teaching artist. Visit www.danncoakwell.com.



Mark Womack (baritone) Critics have praised Mark Womack’s singing as “strikingly warm and gracefully honey toned.” His recent performances include the title role in *Eugene Onegin* and Fred Graham in *Kiss me Kate* with Intermountain Opera Bozeman, Sharpless in *Madama Butterfly* with Opera Connecticut, *Carmina Burana* with the Utah, Fargo-Moorhead and Allentown Symphonies, *The Verdi Requiem* with The Las Cruces Symphony Orchestra, Vaughan Williams’ *A Sea Symphony* at Jorgensen Auditorium and The Chattanooga Symphony, Carl Magnus in *A Little Night Music* with Syracuse Opera, Marcello in *La Bohème* with Opera Birmingham, Danilo in *The Merry Widow* with The Northern Lights Music Festival and Juan Peron in *Evita* with Opera North. Mark is privileged to have performed both Marcello and Schaunard in the Tony Award-winning

Broadway production of *La Bohème*. Other notable performances include Giorgio Germont in Knoxville Opera’s *La Traviata*, Macheath in *The Threepenny Opera* with Amarillo Opera, Sharpless in *Madama Butterfly* with Sarasota Opera, Guglielmo in Skylight Opera Theater’s *Così fan Tutte*, Henry Higgins in Opera North’s *My Fair Lady*, the title role in *Don Giovanni* with both Utah Festival Opera and Anchorage Opera, and many more. Mark has been baritone soloist at Carnegie Hall in the *Faurè and Duruflè Requiems*, *The Dewi Sant* by Arwell Hughes, *Mozart’s C Minor Mass* and *Schubert’s Mass in G*. He is on voice faculty at The University of Hartford, The University of Connecticut School of Music, and formerly the American Musical and Dramatic Academy in New York City.

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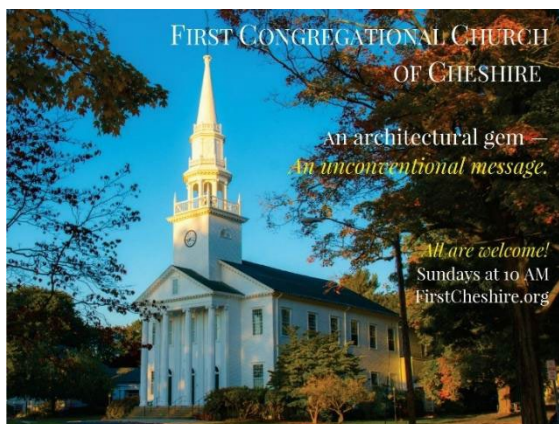
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