

The Cleveland Consort of Voices

Steven Plank, Director

Sandra Simon and Emily Stauch, sopranos
Elizabeth Frey and Madelyn Hasebein, altos
Brian Skoog and Joel Kincannon, tenors
Luca Cantone and Brian Wacker, basses

February 12, 2023

4:00 p.m.

Church of the Saviour
Cleveland Heights, Ohio

Program

*Since singing is so good a thing,
I wish all men would learn to sing.
(William Byrd, 1588)*

Laudate pueri

William Byrd (1539/40-1623)

Praise the Lord, ye children: praise ye the name of the Lord.
Blessed be the name of the Lord, from henceforth now and forever.
My help is from the Lord, who made heaven and earth.
Do good, O Lord, to those that are good, and to the upright of heart.

Ave verum corpus

Byrd

Hail the true body, born
of the Virgin Mary:
You who truly suffered and were sacrificed
on the cross for the sake of man.
From whose pierced flank
flowed water and blood:
Be a foretaste for us
in the trial of death.
O sweet, O merciful,
O Jesus, Son of Mary.
Have mercy on me. Amen.

Sing Joyfully

Byrd

§§§

*Thou gavest them bread from heaven, containing in itself all sweetness.
(Versicle and Response from the Liturgy of Benediction)*

O sacrum convivium

Luigi Molino (1916-2012)
Kim Arnesen (b. 1980)

O holy banquet!
in which Christ is received,
the memory of his Passion is renewed,
the mind is filled with grace,
and a pledge of future glory to us is given.
Alleluia.

§§§

*O come quickly, glorious Lord, and raise my sprite to thee!
(Thomas Campion)*

Never weather-beaten sail

Thomas Campion (1567-1620)
C. H. H. Parry (1848-1918)

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*Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.
(Lord Byron)*

Lay a Garland

Robert Lucas Pearsall (1795-1856)

Do Not Stand at my Grave and Weep

Ed Newton-Rex (b. 1987)

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*Mother and maiden
Was never none but she;
Well may such a lady
Goddès mother be.
(Anon. 15th century)*

Ave Maria

Paul Mealor (b. 1975)

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

§§§

*The church with psalms must shout,
No doore can keep them out:
But above all, the heart
Must bear the longest part.
(George Herbert)*

Singet dem Herrn, BWV 225

Bach

Sing to the Lord a new song,
the assembly of saints shall praise him.
Let Israel rejoice in him who made her.
Let the children of Zion be glad in their king,
they shall praise his name in the dance;
with timbrel and with harps they shall play for him.

*Just as a father has compassion
God, accept us furthermore,
for his young, little children
so does the Lord treat us, the poor,
so we fear him purely, like children.
He recognizes poor humanity,
God knows we are but dust,
for without you there is nothing done
toward any of our concerns.
just like grass from a rake,
a blossom or a fallen leaf.
The wind simply blows it about
and it is there no more.
Thus be our shield and light,
and lest our hopes deceive us,*

you will continue to do so.
*So too the human passes away,
his ending is nigh.*
Blessed be the one, who fast and firm
surrenders himself to you and your grace.

Praise the Lord for his acts,
praise him in his great splendor!
Let all that has breath praise the Lord.
Hallelujah!

Members of the Ensemble

A native of New York City, baritone **Luca Cantone** studies Organ Performance and Economics at Oberlin College and Conservatory. His studies in voice and choral singing have been with Steven Plank, Kristofer Johnson, and John Scott, and his studies in organ have been with Christa Rakich, Jonathan Moyer, and Bruce Adami. Luca came to love sacred music while a boy chorister in the Saint Thomas Choir of Men and Boys on Fifth Avenue, singing the five weekly choral liturgies and performing choral masterworks across the US and Europe. He currently serves as the organ scholar at Christ Episcopal Church in Oberlin, Ohio. Away from the choir loft and organ bench, Luca can be found discussing issues in public policy and watching classic auteur films.

Elizabeth Frey, mezzo-soprano, is active on operatic and concert stages across the US. She recently made her Dayton Opera debut as Mercedes in Bizet's *Carmen* and performed with the Dayton Philharmonic as the alto soloist in Handel's *Messiah*. She recently joined the Utah Festival Opera as Suzuki in their production of *Madama Butterfly* and Edith in *The Pirates of Penzance*. Ms Frey has also performed with Des Moines Metro Opera, Maryland Opera Society, and Opera Western Reserve. Originally from California, she completed her graduate studies at the Cleveland Institute of Music and has been active in the opera community of Cleveland, performing with The Cleveland Opera and Cleveland Opera Theatre.

Madelyn Hasebein is a soprano, voice and piano private lessons instructor, and board-certified music therapist (MT-BC, NMT) in the Cleveland area. She received her bachelors degree in music therapy and vocal performance from Cleveland State University in 2018, and this May she completes her masters degree in voice there. In recent years she has performed as a soloist with the Messiah Chorus, Cleveland State University Orchestra, Choral Arts Cleveland, and the Cleveland Philharmonic Orchestra. Madelyn is also a composer, and premiered her first choral work in November 2020 with the vocal quartet Ad Rem. For more information, please visit www.madelynhasebein.com.

Joel Kincannon is an avid choral singer, who performs regularly with the Cleveland Chamber Choir and serves on its board of directors. He has also performed with the Chicago Symphony Chorus, Bach Week Festival Chorus, Atlanta Symphony Orchestra Chorus, Cleveland Orchestra

Chorus, Blossom Festival Chorus, and the men's ensemble Opus Eight. Joel lives in Cleveland Heights and is a soloist at St. Paul's Episcopal Church.

Steven Plank is the Andrew B. Meldrum Professor in the Department of Musicology at Oberlin College, where he has taught since 1980. He is well-known as the director of the *Collegium Musicum Oberlinense*, the college's premier early music vocal ensemble, and for his work with them he received the Thomas Binkley Award from Early Music America in 2009. His scholarly work frequently addresses topics relating to early-modern English music, questions of historical performance practice, the inter-relationship of liturgics, spirituality, and musical style, and is widely published in a number of international journals, such as *Early Music*, *The Musical Times*, *Music & Letters*, and *American Music*. He is the author of several books including *The Way to Heavens Doore*, *Choral Performance: A Guide to Historical Practice*, and (with Charles McGuire) *An Historical Dictionary of English Music*. Long an Anglican church musician, he has served as organist-choir master at parishes in Louisville, St. Louis, Oberlin, and Cleveland, and is presently the Director of Music at Christ Episcopal Church in Oberlin.

Sandra Simon, soprano, has appeared as soloist with Handel and Haydn Society of Boston, Tafelmusik Baroque Orchestra of Toronto, Opera Atelier of Toronto, Apollo's Fire, Memphis Symphony, Cleveland Opera, and Cleveland Jazz Orchestra among others. Ms. Simon is a soprano soloist at St. Paul's Episcopal Church in Cleveland Heights and serves on the Voice Faculty at Baldwin Wallace University Conservatory of Music.

Brian Skoog is an American tenor known for his "strong voice" (Cleveland Classical) and "fine lyric tenor" (Toledo Blade). Skoog is a frequent performer in opera, oratorio, and recital. On the opera stage he has undertaken roles with the Central City Opera, Cleveland Opera, Cleveland Opera Theatre, Dayton Opera, Nashville Opera, Toledo Opera, and the Utah Festival Opera. This summer he made his debut with Opera Neo (San Diego) in the role of Lurcanio in Handel's *Ariodante*. Skoog is an active performer in oratorio and recital, as well. A champion of new music and living composers, he was recently the tenor soloist for the world premiere of Margaret Brouwer's environmental oratorio, *Voice of the Lake*. Seen and Heard International praised his "brilliant" singing and called him "one of the highlights."

Skoog completed his graduate work at the Cleveland Institute of Music, where he studied with acclaimed tenor Vinson Cole and appeared in many leading roles with CIM Opera Theatre under the direction of David Bamberger and the baton of Harry Davidson. Skoog received his Bachelor of Music from the University of Alabama, where he studied with Sandra Walker and Doff Procter. During his time at Alabama, he performed as a soloist with The University Singers under Dr. John Ratledge at Carnegie Hall and the Seoul Arts Center in South Korea. Skoog has completed many prestigious artist training programs including Aspen Opera Center, Central City Opera, Dayton Opera, Nashville Opera, and Toledo Opera. For more information, please visit www.brianskoog.com

Soprano **Emily Stauch** has performed and studied in the U.S. and in Europe in opera, oratorio, recitals and chamber music. Some of Ms. Stauch's orchestral credits include the Brahms

Requiem, Mendelssohn's *Symphony No. 2, "Lobgesang"*, Beethoven's *Symphony No. 9*, Beethoven's *Egmont (Klärchen)*, and Poulenc's *Gloria*. Ms. Stauch has performed over thirty oratorio roles, ranging from the Bach *Magnificat* to Dvořák's *Stabat Mater*. Her operatic roles include Frasquita and Micaëla in *Carmen*, the First Lady in *Die Zauberflöte*, Musetta in *La Bohème*, and the Countess in *Le Nozze di Figaro*. She is a frequent concert and recital artist and specializes in repertoire of Nordic composers.

A native of Washington, D.C., Ms. Stauch has also lived in Naples, Italy, has lived and studied in Munich, Germany and in Stockholm, Sweden, and graduated *cum laude* from The Catholic University of America. Her formal music training began at age nine with the study of the piano and her choral/vocal experience began at age sixteen, while she was an exchange student in Sweden. She continued singing under the direction of Dr. Michael Cordovana while at Catholic University. Ms. Stauch has since studied with many other teachers in the U.S., with Lydia Buschmann in Munich, Germany, and more recently, with Jane Eaglen. Ms. Stauch has sung under the direction of truly great conductors such as Robert Shaw and James Conlon, and has performed at the Kennedy Center for the Performing Arts, in Washington, D.C., and at Carnegie Hall. A voice and language/diction instructor for many years, Ms. Stauch speaks French, German and Swedish. She served previously on the voice faculty at Virginia Wesleyan College. Ms. Stauch is a member of the voice faculty at the Cleveland Institute of Music and maintains a private studio in Medina, Ohio. She can be reached at emiliastauch@gmail.com.

Brian Wacker is a bass-baritone, conductor, and narrator from Cheyenne, Wyoming. He is completing his fourth year at the Oberlin Conservatory of Music, where he studies voice with Timothy LeFebvre and conducting with Raphael Jiménez. Brian frequently performs as a vocalist in and around Oberlin, Ohio, and he is the co-conductor of the Arts and Sciences Chamber Collective Orchestra at Oberlin College.

Recently he has performed songs by Charles Ives and narrated new works in the *Musikos* concert series at Oberlin. He was a member of the vocal quartet for Brahms' *Neue Liebeslieder* with Joseph Mechavich and Kyug-Eun Na in October, 2022, and he has performed the bass solos in Mozart's *Requiem* at the 2022 Oberlin Commencement and provided narration for Prokofiev's *Peter and the Wolf* as part of a benefit concert for the children of Ukraine. On the opera stage, Brian has performed in Cimarosa's *Il matrimonio segreto* as Geronimo, which critics described as "authoritatively sung" (clevelandclassical.com). He will appear this spring as Pangloss in Oberlin Opera Theater's production of Bernstein's *Candide*. In choral ensembles he has sung with the Oberlin College Choir, the Stangeland Youth Choral Academy at the Oregon Bach Festival, and the Cheyenne Symphony Orchestra Chorus.

Over the summer of 2022 he was a participant in the George Hurst Conductors' Course at the Sherborne Summer School of Music in Dorset, England. Passionate about bringing music to large audiences, Brian continues to work towards a career in singing and conducting.

