

PARTHENIA

Rosamund Morley, treble viol
Motomi Igarashi, Lawrence Lipnik; tenor viol
Beverly Au, Lisa Terry; bass viol
with vocalists

Michele Kennedy, Eric Brenner, Tim Keeler, Michael Steinberger, Malcolm Merriweather
and guest
Stephen Rapp, virginals

William Byrd: A life in music

Ne irascaris Domine
Emendemus in melius
Siderum rector
full ensemble

Praeludium and Ground
viols

All as a sea – *EB, viols*
Come Woeful Orpheus – *voices*
Ambitious love – *TK, viols*
Pavan and Galliard – *viols*
Content is rich – *MS, viols*

Fantasia – *viols*
Peccantem me quotidie – *full ensemble*

Intermission

Laudibus in sanctis
Justorum animae
In resurrectione
voices

Fortune [my foe]
virginals

O Lord, How Vain – *MK, viols*
In nomine – *viols*
Ye Sacred Muses – *MM, viols*
The match that's made – *voices and viols*

Browning
Viols

Bow thine ear
O God that guides the cheerful sun "A Carroll for New-yeares day"
Full ensemble

January 28, 2017
Church of Saint Luke in the fields, NYC

NOTES ON THE PROGRAM

IN 1594, WILLIAM BYRD (c.1540–1623)—composer, organist, and jewel of the Elizabethan musical establishment—went into semi-retirement. Along with his family, the composer left his home in the outskirts of London for the Essex village of Stondon Massey, some fifty miles distant. The move was politically expedient: life was becoming harder for English Catholics, as the sixteenth century drew to its close. Though Queen Elizabeth herself had ordered that the composer be left alone, Byrd and his wife Julian—Catholics of a particularly stubborn stripe—had been harassed by religious authorities. They were among the lucky ones. Men and women of considerably lesser faith were being martyred across the country, and Byrd would have been keenly aware, given the Queen's advancing years, that royal protection would not always be forthcoming. Yet moving cannot have been easy. As a Gentleman of Elizabeth's Chapel Royal, Byrd was at the pinnacle of his profession; as a favored musician of the Queen, Byrd moved at the highest levels of English society. He would have relinquished his former life but reluctantly.

Newly arrived in Essex, Byrd cultivated relationships with influential local families—some, like Byrd, recusant Catholics, others not—who would go on to serve as sources of patronage in the years to come. He was surely aided in this respect by a recent spate of successful publications, which had buoyed his reputation. Indeed, the years around 1590 were extraordinarily fertile, and Byrd made good use of the exclusive monopoly on the printing of music in England that he held at the time. Two volumes of sacred, Latin-texted vocal polyphony, the *Cantiones sacrae* of 1589 and 1591, cemented his reputation as a skilled maker of polyphony, a master of contrapuntal arts and expressive text-setting. Meanwhile, two further volumes of printed music featuring a mixture of sacred and secular genres, including the aptly titled *Psalmes, sonets, & songs of sadnes and pietie* of 1588, successfully targeted the growing market for amateur music-making in well-to-do households.

Just six pieces played tonight are drawn from these publications, but the contrast between the sacred and the secular found therein, set against Byrd's relocation to Essex, serve as a useful vantage point from which to consider his musical legacy. It serves as a reminder that although Byrd is best known (and well beloved) for his sacred music, during his lifetime he sought recognition as a composer of secular music as well. He was one of the first to use the technology of print to shape his public persona and image, in a country where music would largely continue to circulate in manuscript for many decades. Meanwhile, in the substitution of local noble households for the Elizabethan court

establishment, and amateur music-making for professionalized music in service of the State, we can see the rich variety of contexts for which Byrd provided music, and the composer's extraordinary range and versatility.

Byrd's settings of Latin texts in the *Cantiones sacrae* of 1589 and 1591 build on an earlier collection from some thirteen years prior. This 1575 volume, a co-production with the young composer's colleague and mentor, Thomas Tallis, was essentially the first music to be printed in England, and as such was dedicated to the Queen herself; it was, notoriously, something of a flop. All three volumes of *Cantiones* are represented in tonight's program. The music is remarkably varied: it runs the gamut from declamatory anguish in "Emendemus in melius" to contrapuntal sophistication in "Peccantem me quotidie," which harnesses the expressive power of the half-step to generate grinding harmonic clashes. Despite setting sacred texts, however, this music was emphatically not intended to serve a liturgical purpose; the *Cantiones* wouldn't have come anywhere near the choir stalls of the Chapel Royal. Rather, patrons such as Elizabeth seem to have enjoyed Latin polyphony primarily as an intellectual pleasure—as a sort of rarefied chamber music.

In this respect, the *Cantiones* are emblematic of the contradictions inherent in the Elizabethan Settlement, whereby an openly Catholic composer such as Byrd, working for a Protestant religious institution, could compose and publish Latin-texted sacred music, dedicating it to the monarch herself, while incurring no significant consequences. And yet: there is an undercurrent of dissent in the melancholy profile of many of the *Cantiones*. The motet "Bow thine ear," the companion piece to "Ne irascaris Domine" which opens the program, is a case in point. Sung tonight in a contemporary English adaptation, Byrd's hushed, shattered evocation of the desolation of Jerusalem could not but resonate with the plight of Catholic England. The contradictions pursued Byrd even after he left Court. By day, the Catholic nobility that he frequented might indulge in the Latin polyphony of the *Cantiones* as a marker of prestige. By night, the very same households might make use of Latin motets (such as "Justorum animae") in illicit celebrations of the Latin Mass, conducted swiftly, in shadow, in secrecy.

For the most part, however, even wealthier households lacked the resources to adequately perform Byrd's elaborate sacred vocal music. Instead, they resounded with the sounds of viols and virginals. Young women, in particular, were often virginalists; the more accomplished of them

would have surely relished the fingerwork in the variations on the popular ballad “Fortune, my foe,” though the musical material in the “Pavana Ph. Tr.”—from the *Fitzwilliam Virginal Book*, tonight played on viols—is richer, and not without its technical challenges. The viol, in fact, was enjoying a resurgence in the years around 1600. The “Fantasia à 4,” from a printed collection of 1611, is illustrative of the desired style of communal, amateur music-making: no single part predominates, and there is no tune *per se*. Rather, the piece grows out of two themes, one in long note values and the other in short ones. Lest any player absent-mindedly lose themselves in the weave of counterpoint, Byrd lays a trap: a sudden pause, shortly before the end, and a single, enigmatic measure played all together; then polyphony resumes as if nothing had happened.

If, in Byrd’s sacred vocal music, contrapuntal technique is always wielded with a view towards textual expression, in his instrumental music artifice is often motivated by sheer delight in artifice itself. Indeed, he was one of the first composers to explore the musical potential of popular melodies in “artful” instrumental music. The “Prelude and Ground” constructs eleven virtuosic variations over a repeated two-part melody, with the added conceit that each half of the tune is followed by a musical echo in the cavernous registers of the bass viol (which plays nothing else). Similarly, the “Browning” tosses the simple Elizabethan tune “The leaves be green” about the ensemble no less than twenty times, a contrapuntal *tour de force* that defied other composers to surpass it in their own settings. In this instance, Byrd no doubt had the dynamic of emulation and (friendly) competition that existed between Elizabethan musicians firmly in mind. This dynamic also prompted Byrd’s contribution to the uniquely English craze for writing “In Nomines,” polyphonic compositions based on a much-admired excerpt from a mid-century Mass—

though tonight’s 4-voice example, an early work, is relatively restrained.

Restraint is the watchword in the final genre represented in tonight’s program: the consort song. In an age which prized an affected form of melancholy, and for a composer whose musical personality inclined to the serious more often than not, the texture of solo voice against the refined tones of viols in consort suited Byrd’s talents perfectly. The grave character of the genre is amply demonstrated by a setting of Sir Philip Sidney’s strophic poem “Oh Lord, how vain.” Each verse ends with the cheery refrain, repeated for emphasis: “[Since] in this life our pleasures all be vain, O Lord, grant me that I may them disdain.” The song “All as a sea,” by contrast, seems outwardly like a rollick through nautical imagery—ships, storms, and Pyrates—though ultimately the point is a moral one, about the value of virtue and the dangers of giving in to passion.

Byrd would cleave, unfashionably, to the consort song even as his contemporaries embraced the trend for all things Italian, and particularly the madrigal: “fa la la” was simply not a part of Byrd’s vocabulary. But it would be a mistake to assume that Byrd was all solemnity, all the time, and he was well able to puncture his own predilections. He knew that there was a time for laughter and a time for “sadness and piety,” a time for profundity and a time for jubilation, in sacred and secular music alike. Many years after his move to the relative security of Stondon Massey, in 1611, Byrd brought both registers together in “O God that guides the cheerful Sun”—a “Carroll for New-year’s day” that ends with an Amen worthy of the noblest motet. In it, perhaps, we can see a composer giving thanks for his continued good fortune, passing unscathed through momentous times.

Marco Ladd
Yale University

TEXTS AND TRANSLATIONS

Ne irascaris Domine satis, et ne ultra memineris
iniquitatis nostrae.
Ecce respice populus tuus omnes nos.

Emendemus in melius quae ignoranter peccavimus;
ne subito praeoccupati die mortis, quaeramus spatium
poenitentiae, et invenire non possimus.

Attende, Domine, et miserere; quia peccavimus tibi.

Versus:

Adjuva nos, Deus salutaris noster, et propter
honorem[gloriam] nominis tui libera nos.

(Ps. 78:9a)

Be not angry, O Lord, and remember our iniquity no
more.

Behold, we are all your people.

Let us amend for the better in those things in which
we have sinned through ignorance; lest suddenly
overtaken by the day of death, we seek space for
repentance, and be not able to find it. Hearken, O
Lord, and have mercy: for we have sinned against
thee.

Verse:

Help us, O God of our salvation, and for the
honour[glory] of thy name deliver us. (Psalm 79:9a)

Siderum rector, Deus alme, nostris, parce iam culpīs,
vitia remittens:
Quo tibi puri resonemus almu
pectoris hymnum.
Gloria Patri genitoque Proli, et tibi,
compar utriusque semper,
Spiritus alme. Deus unus omni tempore. Amen.

Ruler of the stars, our kindly God,
Spare now our wrongs, forgive our faults,
So that we may make resound to you
From pure hearts a gracious hymn.
Glory be to the Father and to his begotten Son,
And to thee, forever equal to both,
Gracious Spirit, one God of all, For evermore, Amen.

All as a Sea, the world no other is,
our selves are ships still tossed to & fro,
and lo, each man, his love to that or this,
is like a storm, that drives the ship to go, that thus our life in doubt of shipwreck stands, our wills the rocks,
our want of skill the sands.

Our passions be Pirates still that spoil,
and overboard cast's out our reasons freight: the Mariners that day and night do toil, be our conceits that do on
pleasure weight: pleasure Master doth tyrannize the Ship,
and gives Virtue secretly the nip.
The compass is a mind to compass all,
both pleasure, profit, place and fame, for naught: the winds that blow men overweening call,
the Merchandise is wit full dearly bought:
trial the Anker cast upon experience,
for labor, life and all a doe the recompense.

Come woeful *Orpheus* with thy charming Lyre And tune my voice unto thy skillful wire, Some strange
Chromatic Notes do you devise That best with mournful accents sympathize, Of sourest Sharps and uncouth
Flats make choice, And I'll thereto compassionate my voice.

Ambitious love hath forced me to aspire, the beauties rare which doe adorn thy face: Thy modest life yet
bridles my desire, whose severe law doth promise me no grace. But what? may love live under any law. No, no?
his power exceeds man's conceit:

Of which the Gods themselves doe stand in awe, for on his frown, a thousand torments wait. Proceed then in
this desperate enterprise, with good advise, and follow love thy guide,
that leads thee to thy wished Paradise. Thy climbing thoughts, this comfort take with all, that if it bee, thy foul
disgrace to slide, thy brave attempt, shall yet excuse thy fall.

Content is rich, but who is he
Upon the earth that lives content?
From high estate to low degree,
They all proclaimed with one consent,
That he who hath what heart can wish
Hath not content served in his dish.

The poor that holds the toiling plough;
The rich that sails into the Ind;
The prince to whom the nobles bow;
The lover in his pleasures shrined:
I asked them all, and none could tell
Where sweet Content doth use to dwell.

When nothing could my fancy please,
At last I fell into a dream;
Me-thought I saw upon the seas
A ship that sailed against the stream:
And so do they that seek to find
Content but in a quiet mind.

Peccantem me quotidie et non penitentem,
Timor mortis conturbat me.

Responsum

Quia in inferno nulla est redemptio. Miserere mei,
Deus, et salva me.

Versus

Deus, in nomine tuo salvum me fac, et in virtute tua
libera me.

Laudibus in sanctis Dominum celebrate supremum:
Firmamenta sonent inclita facta Dei. Inclita facta Dei
cantate, sacraque potentis. Voce potestatem saepe
sonate manus. Magnificum Domini cantet tuba martia
nomen: Pieria Domino concelebrate lira. Laude Dei
resonant resonantia tympana summi: Alta sacri
resonant organa laude Dei.

Hunc arguta canant tenui psalteria corda,
Hunc agili laudet laeta chorea pede. Concava divinas
effundant cymbala laudes, Cymbala dulcisona laude
repleta Dei. Omne quod aethereis in mundo vescitur
auris. Halleluia canat tempus in omne Deo.

Iustorum animae in manu Dei sunt, et non tanget illos
tormentum mortis. Visi sunt oculis insipientium mori,
illi autem sunt in pace.

In resurrectione tua Domine. Alleluia, laetentur,
coeli, et exultet terra. Alleluia.

I who sin every day and am not penitent,
the fear of death troubles me:

Responsum

For in hell there is no redemption. Have mercy upon
me, O God, and save me.

Versus

God, in your name save me, and in your virtue set me
free.

Praise the Lord most high with praises in his
sanctuary: Let the firmament resound the celebrated
works of God. Sing the celebrated works of God, and
in a voice of holy might Sound forth often the power
of his hand. Let the martial trumpet sing the Lord's
splendid name: Together praise the Lord with the
Pierian lyre. Let resounding drums sound to the praise
of God most high: Let high organs sound to the praise
of God most holy To whom skilful psalteries sing
with subtle string, To whom let joyful dance give
praise with nimble foot. Hollow cymbals pour out
divine praises, Sweet-sounding cymbals full of the
praise of God. All on earth that is fed by the air of
heaven Sings halleluya in eternity to God.

The souls of the just are in the hand of God, and the
torment of death shall not touch them. They seemed
in the eyes of the unwise to die: but they are in peace.

At thy resurrection, O Lord, alleluia, let the heavens
give praise and the earth rejoice, alleluia.

O Lord, how vain are all our frail delights,
How mix'd with sour the sweet of our desire,
How subject oft to Fortune's subtle sleights,
How soon consumed like snow against the fire.
Sith in this life our pleasures all be vain,
O Lord, grant me that I may them disdain.

How fair in show where need doth force to wish,
How much they loathe when heart hath them at will,
How things possess'd do seem not worth a rish,
Where greedy minds for more do covet still.
Sith in this life...

What prince so great as doth not seem to want,
What man so rich but still doth covet more,
To whom so large was ever Fortune's grant,
As for to have a quiet mind in store.
Sith in this life...

Ye sacred Muses, race of Jove,
whom Music's lore delighteth,
Come down from crystal heav'ns above
to earth where sorrow dwelleth,
In mourning weeds, with tears in eyes:
Tallis is dead, and Music dies.

The match that's made for just and true respects,
with evenesse both of yeers, & parentage,
of force must bring forth many good effects.

** Pari jugo dulcis tractus.*

For where chaste love and liking sets the plant,
And concord waters with a firme good will,
Of no good thing ther can be any want.

Pari jugo dulcis tractus.

Sound is the knot that chastitie hath tyde,
Sweet is the Musicke unity doth make,
Sure is the store that plentie doth provide.

Pari jugo dulcis tractus.

Where chastnesse fayles, ther concord wil decay,
Wher concord fleets, ther plentie will decrease,
Wher plentie wants, ther love will weare away.

Pari jugo dulcis tractus.

I chastity restraine all strange desires,
I Concord keep the course of sound consent,
I Plentie spare, and spend as cause requires.

Pari jugo dulcis tractus.

Make much of us, all yee that married bee,
Speake well of us, all ye that minde to bee,
The time may come, to want and wish all three.

Pari jugo dulcis tractus.

** The dragging is sweeter with and equal yoke*

Bow thine ear, O Lord, and hear us: Let thine anger cease from us. Sion is wasted and brought low, Jerusalem desolate and void.

O God that guides the cheerful Sun, By motions strange the year to frame, Which now returned whence it begun, From heaven extols thy glorious name. This new-years season sanctify, with double blessings of thy store, That graces new may multiply, and former follies reign no more.

Chorus

So shall our hearts with heaven agree, & both give laud & praise to thee.

The old year by course is past and gone, olde *Adam* Lord from us expel: New creatures make us every one, new life becomes the New-year well. As new borne babes from malice keep, new wedding garments O Christ we crave: That we thy face in heaven may see with Angels bright our souls to save. *Amen*

ABOUT THE PERFORMERS

The viol quartet **PARTHENIA** brings early music into the present with its repertoire that animates ancient and fresh-commissioned contemporary works with a ravishing sound and a remarkable sense of ensemble. These "local early-music stars," hailed by *The New Yorker* and music critics throughout the world, are "one of the brightest lights in New York's early-music scene."

Parthenia is presented in concerts across America, and produces its own series in New York City, collaborating regularly with the world's foremost early music specialists. The quartet has been featured in prestigious festivals and series as wide-ranging as *Music Before 1800*, the *Harriman-Jewell Series*, *Maverick Concerts*, the *Regensburg Tage Alter Musik*, the *Shalin Lui Performing Arts Center*,

the *Pierpont Morgan Library*, the *Metropolitan Museum of Art*, the *Yale Center for British Art*, *Columbia University's Miller Theatre*, and the *Cathedral of St. John the Divine*. Parthenia's performances range from its popular touring program, *When Music & Sweet Poetry Agree*, a celebration of Elizabethan poetry and music with actor Paul Hecht, to the complete viol fantasies of Henry Purcell, as well as the complete instrumental works of Robert Parsons, and commissions and premieres of new works annually. Parthenia has recorded *As it Fell on a Holie Eve - Music for an Elizabethan Christmas*, with soprano Julianne Baird, *Les Amours de Mai*, with Ms. Baird and violinist Robert Mealy, *A Reliquary for William Blake*, *Within the Labyrinth*, and *The Flaming Fire*, with vocalist Ryland Angel and keyboard player

Dongsok Shin. Parthenia's next CD release will feature living women composers Kristin Norderval, Frances White, and Tawnie Olson. Our next season concert is on May 7, 2017, at 4 p.m., when we perform the consort sets for six viols and organ by William Lawes, here at St. Luke's Church, with guests Joanna Blendulf, Alice Robbins, and David Schuler. Parthenia is represented by GEMS Live! Artist Management and records for MSR Classics. More information about Parthenia's activities can be found at parthenia.org.

Motomi Igarashi is a ubiquitous presence in the NY early music scene. She is a first prize winner at the Aspen Music Festival Double Bass competition. Ms. Igarashi studied double bass with Eugene Levinson at the Juilliard School, in addition with Franco Petracchi and Duncan McTier. After graduating from the Juilliard, she went to France to study viola da gamba. Traveling through Europe, she spent years in intensive study with Marianne Muller, Wieland Kuijken, and Paolo Pandolfo and most recently studied lirone with Erin Headley. She plays the viola da gamba, violone, the baroque double bass and lirone with various groups such as The American Classical Orchestra, Anima, Artek, Bach Collegium Japan, Boston Baroque, the Concert Royal, Dryden Ensemble and REBEL, Orchestra of St. Lukes, Trinity Baroque Orchestra, both on the East coast and in Japan. She appeared as a soloist for NY Philharmonic Brandenburg Concert No.6.

Eric S. Brenner, countertenor has been called "penetrating," "astonishing," (NY Times), & "Mr. Roboto" (Stage Mage). Eric rang in 2016 singing Bernstein's *Chichester Psalms* at the Cathedral of St. John the Divine. Other current engagements include: alto soloist with Apollo's Fire; Doodle in Stefan Weisman's & David Cote's *Scarlet Ibis* with Prototype; Riccardo in Scarlatti's *Il Trionfo dell'Onore* at Symphony Space; Buxtehude's solo cantata, *Singet Dem Herrn*, with Artek; soprano & alto soloist in Handel's *Messiah* at Avery Fisher (Geffen) & Alice Tully Hall; world premieres by Hannah Lash, Jessica Meyer, Kamala Sankaram, & Toby Twining. Eric is also co-composer with Matt Shloss of music for Rob Reese's *Yahweh's Follies*, writes fiction (currently hard at work on his second novel, his first play, a screenplay, a collection of rock & roll songs, & possibly a

libretto!), & persists in being an incorrigible Mets fan. Find out more at www.ericbrenner.com

Countertenor and conductor **Tim Keeler** is sought after as both a performer and an educator. He is a member of the Choir of Trinity Wall Street and has performed with some of New York City's most celebrated vocal ensembles, including the St. Thomas Choir of Men and Boys, Bach Vespers at Holy Trinity Lutheran Church, Ekmeles, TENET, and New York Polyphony. He directs the choirs at the Special Music School High School in Manhattan, works as a vocal coach with the Young People's Chorus of New York City, and runs the choral division of Juilliard's new Summer Performing Arts program in Geneva, Switzerland. He holds degrees from Princeton, Cambridge, and the University of Michigan. www.timkeeler.net

Praised by *The Washington Post* as "a fine young soprano with a lovely voice," that is "warm, powerful and versatile" (*Front Row Center*), **Michele Kennedy's** 2016 highlights include her solo debuts with Contemporaneous Ensemble at Bard Music Festival (David Lang songs), Baroque in the Fields Orchestra (Vivaldi's *Dixit Dominus & Gloria*), and American Classical Orchestra (selected Bach Cantatas). Michele's been a featured soloist with Rebel Baroque Orchestra, Folger Consort, and Musica Nuova, and she frequents Musica Sacra, Pomerium, Voices of Ascension, Vox Ensemble, and Western Wind. New music projects include premieres with American Opera Projects, Experiments in Opera, Harlem Stage Opera, Rhymes with Opera, and Tribeca New Music Festival. This winter Michele will solo in Charpentier's *In Nativitatem* at Saint John the Divine, Handel's *Messiah* at the Harvard Club, and with Crescendo Vocal Ensemble/Orchestra (Schütz cantatas). A California native, Michele was recently named a Finalist for the 2016 American Prize in Voice. Please find more at www.michele-kennedy.com

Conductor and baritone, **Malcolm J. Merriweather** begins his first season as ninth Music Director of The Dessoff Choirs in New York City. He is Assistant Professor and Director of Choirs at Brooklyn College of the City University of New York, Artist-in-Residence at Union Theological Seminary, and the Music

Director of the “Voices of Haiti” children’s choir in Port-au-Prince, Haiti. Engagements for the 2016-2017 season include singing the baritone solos in Rautavaara’s *Vigilia* as a part of the Great Music in a Great Space series at the Cathedral of St. John the Divine; the music of William Byrd with Parthenia; and stepping down from the podium with The Dessoff Choirs to sing Barber’s *Dover Beach*. Merriweather holds degrees from Manhattan School of Music, Eastman School of Music, and Syracuse University. He was a fellowship recipient at the Tanglewood Music Center. Please visit www.malcolmjmerriweather.com for more information. Follow on Instagram and Twitter: @maestroweather

In August 2016, Tenor **Michael Steinberger** was featured as soloist on the Clarion Choir's new recording *Passion Week (Maximilian Steinberg - now nominated for a 2017 Grammy award)*, and in October joined the choir for their tour to Moscow, St. Petersburg and London to give the Russian and British premieres. Michael is also featured on the new recording *Requiem for the Innocent (Contemporary Choral Works, Vol. 1)* with the NY Virtuoso Singers. Well known to

New York area audiences, Mr. Steinberger's appearances run the gamut from preeminent early music ensembles like The Waverly Consort, New York Collegium and Pomerium to features in modern masterpieces like Arvo Pärt’s haunting *Stabat Mater* with Musica Sacra and Kurt Weill’s *The Seven Deadly Sins* with Audra McDonald and the New York Philharmonic. Other collaborations of note include Voices of Ascension, Hudson Shad, Anonymous 4, Lionheart, Toby Twining Music, and The Western Wind Vocal Ensemble.

Stephen Rapp, virginals, has performed with the American Classical Orchestra, ARTEK, Early Music New York, Connecticut Early Music Festival Orchestra, Yale Camerata, Parthenia, BREVE and REBEL. He has been organ and harpsichord soloist at the Chiquitos Early Music Festival in Santa Cruz, Bolivia, and in Japan, Germany, England and in Scandinavia as well as in the U.S. He is Music Director and Organist at the Church of Our Lady of Mt. Carmel, Bronx and Assistant Organist of St. Patrick’s Cathedral, New York. He holds degrees from the Eastman School of Music and the Yale University School of Music.