

The Wanderer

National Catholic Weekly Founded Oct. 7, 1867 • Our Second Century of Lay Apostolate
St. Paul, Minnesota

**"TO RE-ESTABLISH
ALL THINGS IN CHRIST"**

(Ephesians 1:10)

VOLUME 125, NO. 7 — FEBRUARY 13, 1992

(Presented for mailing February 7, 1992)



Patriarch Aleksey (right), newly elected Patriarch of the Russian Orthodox Church, congratulates Elizabeth Patterson (left), director of Glorïae Dei Cantores, stating, "Your tour in the Soviet Union is a very significant event. You have contributed greatly to the process of strengthening brand new reconciliation and understanding between Americans and Russians. This kind of contact is very often much more effective than diplomatic relations."

Glorïae Dei Cantores Plans Historic Visit To Albania

ORLEANS, Mass. — Glorïae Dei Cantores, the internationally acclaimed Cape Cod choir, will make history in Albania on its spring, 1992 tour.

"Glorïae Dei Cantores will be the first American artistic group to perform here in 50 years and the choir will sing the first program of religious music to be performed on our stage," declared Feim Ibrahim, director of the Opera/Ballet Theater in Tirana, Albania. During the past 45 years of Communist domination religious practices were completely forbidden and the country's borders were virtually closed to all foreigners.

In addition to its performances in Albania, the choir has been invited to return to Russia for performances in Moscow and Central and Eastern Siberia. The tour will conclude in Bulgaria where the choir will participate in the world-famous Sofia Music Weeks International Festival.

"We feel a great responsibility and urgency to be an encouragement to these former Eastern Bloc countries as they struggle to absorb the current dramatic changes," commented Elizabeth Patterson, director of Glorïae Dei Cantores.

The concert tour of Albania comes during a time when that country is physically starving. "At this difficult moment of crisis in our country, this choir is a message with a bright ray of hope from America," said Ibrahim.

"Although there is an obvious need for food, clothing, shelter, and medicines, people everywhere believe the greatest need is to restore the spirit and soul of the individual; restore hope through pride in heritage, traditions, culture, and music," explained William S. Kanaga, former chairman of the United States Chamber of Commerce, and president of Glorïae Dei Cantores.

In Moscow, the choir will make return performances in the famous Hall of Columns, the Great Hall of the Conservatory, and the prestigious Tchaikovsky Hall. Yuri Solomin, Russian minister of culture, extended his welcome and thanked representatives of Glorïae Dei Cantores for "standing with us during these very difficult times." Patriarch Alexy II, Patriarch of the Russian Orthodox Church, expects to attend the concert at the Hall of Columns, as do other leaders from other denominations in Moscow.

From Moscow the choir travels to Siberia and performs in three cities. A five-day Festival of Church Music is being planned around the arrival of Glorïae Dei Cantores in Novosibirsk. The festival will include the Moscow Patriarchate Choir and the Novosibirsk Chamber Choir, as well as several other choirs. Vladimir Miller, director of the Novosibirsk Philharmonic Society, is preparing the festival and arranging a press conference. The other cities in Siberia where Glo-

riæ Dei Cantores will sing are Irkutsk and Krasnoyarsk, a city just opened to foreigners in September, 1991.

Before traveling to Bulgaria, the choir will spend eight days studying the history and theory of Byzantine chant at the Orthodox Academy of Crete. The choir will also perform several concerts in Crete.

With the support of the director general of the Bulgarian Ministry of Culture, the tour will conclude in Bulgaria, a country world renowned for its choral tradition. Glorïae Dei Cantores has been invited to participate in the 23rd Sofia Music Weeks International Festival with the Philharmonica Hungarica from Germany, the Bulgarian Radio Symphony Orchestra, a mixed choir, as well as other orchestras and music ensembles from Bulgaria, Czechoslovakia, France, Germany, Greece, Hungary, Italy,

and Switzerland. Glorïae Dei Cantores is the first American choral group to participate in this festival and will perform on May 31st and June 7th. The choir will also sing concerts in Russe, Shumen, Plovdiv, and Blagoevgrad.

Glorïae Dei Cantores sings to the highest professional standard in sacred choral music. Specializing in Gregorian chant, their repertoire encompasses British, American, European, and Russian compositions from the 11th century to the 20th century, sung in ten languages. Dedicated to dissolving barriers caused by language, cultural, and political differences, this ecumenical 44-voice ensemble has toured 11 countries in Eastern and Western Europe over the past three years. In the fall of 1991, the choir toured England, Scotland, Holland, Italy, and Poland.

"Music is the international language that communicates heart to heart," said Elizabeth Patterson. "Our role is to serve as a bridge. There's so much division in the world and music is one of the best ways to unite people."

In the fall of 1992, the choir will perform in Boston, Chicago, Toronto, St. Louis, Indianapolis, Louisville, and Baltimore. The choir sings weekly services of Holy Communion and the traditional Anglican choral evensong at the Chapel of the Holy Paraclete in Orleans, Mass. Six digital recordings are available. For more information, call 508-255-3999.

Russian Travel With Orleans Choir

Dispells Traditional Images Of Siberia

By ELEANOR B. HODGE

Siberia — the name itself brings to mind snowfields and sub-zero temperatures; vastness, political exile and labor camps; isolation, endurance, hopelessness. A destination imposed rather than chosen. Yet despite these dark imaginings, Siberia has a certain fascination, at least for armchair travelers.

When my husband and I learned of an opportunity to return to Russia, a land which had received us so warmly only last year, and that we would be visiting Siberia in particular, we jumped at the chance. We would travel with the Gloria Dei Cantores ("Singers to the Glory of God"), a professional choir based in Orleans here on Cape Cod. Since their first public performances in 1975, this remarkable group has presented programs of sacred music in concert halls and churches in Europe and the States to the acclaim of audiences and critics alike.

The Gloria Dei Cantores is a choir of 42 singers under the direction of Elizabeth C. Patterson. Their vision is to communicate peace, understanding and hope among the peoples of the world through the international language of music. This would be a second visit to Russia for them as well as for us, as they had performed in Moscow and (then) Leningrad two years ago. The invitation to return came from the Metropolitan of the Russian Orthodox Church, with the request that they focus their appearances

on Siberia, a region deprived of cultural and inspirational events by its remoteness.

Three cities in South Central Siberia were selected — Irkutsk, near legendary Lake Baikal; Krasnoyarsk, an industrial center closed to foreigners until last year, and Novosibirsk, the largest city in Siberia. Together with 30 other supporters, the Hodges traveled with the Gloria Dei Cantores to the first two of these far-away destinations, spending the first week of May with the singers before saying good-bye as they continued their tour. Based on my journal of our trip, here are my later reflections on our experiences.

Friday, May 1: Off To Siberia

Very early departure by Aeroflot from Moscow. This is the start of a four-day holiday, May Day, but we saw very few signs of preparation for what was once such a Big Event for the Russians; just a few soldiers and banners.

Our flight (a charter plane) would be a long one, for we would cover five time zones from Moscow (already eight from the USA), with one refueling stop at Omsk. The Ural Mountains, with vestigial snow cover and our first landmark, signified the boundary between European and Asiatic Russia. Once past the mountains, this continent that stretches so endlessly seems monotonous from the air, flat and sparsely inhabited. There were many rivers, however, including the Volga

with its numerous meandering curves.

The scene inside the plane was more entertaining and had to be seen (and heard!) to believe. The choir members, the TV team from the BBC who were filming a documentary of the tour, and the 30-plus of the rest of us filled the plane, and what a merry band we were! The singers were so high-spirited and good-humored. Accustomed now to being together and working together, often under rigorous conditions, on what will be a two-month tour (Albania, Russia and Bulgaria) they are like one — giant — family, firmly bonded. Some of them, and not always the youngest ones, are also quite noisy with their jokes and pranks, but who could object? Just good fun . .

We arrived late at night by Irkutsk time and were taken to the Intourist Hotel on Yuri Gagarin Boulevard; what a grand address to have while in Siberia! Our room is on the ninth floor and looks out to the broad Angara River, a splendid view which more than makes up for certain other aspects. The shower, for example, is simply a hose suspended from the bathroom wall; no stall, just a drain in the floor, rather primitive but workable, and the toilet defies description.

On the far shore of the river lies the Trans-Siberian Railway. They say a train goes by "every five minutes," surely an exaggeration, but it is a busy track and during the night we hear the train announcements clearly across the water. Irkutsk is an ancient town, over 300 years old. It began as a frontier settlement at the confluence of the Angara and a tributary. Fire destroyed most of the early old houses but some have survived and for us

are the most interesting sights of the city. These houses are made of logs, of larch, a very durable, hard wood: They characteristically are decorated with elaborate fretwork, rather like our gingerbread trim, and the windows are also distinctive with the shutters and pediments painted in bright colors. Unfortunately, the

paint is now faded and the houses are shabby, certainly not "gentrified"! Many have been demolished, but those that remain are protected for their historical importance.

This city, with a population of more than 700,000, enjoys a reputation for culture and education and supports a respected university. Its intellectual life goes back to the early 19th century and the Decembrists who sought to overthrow Tsar Nicholas I and establish constitutional government. The plot failed and the leaders were exiled to Siberian outposts, including Irkutsk. Their families came along, too, bringing with them their cultural interests, and this historical footnote gave rise to the expression "camp follower," later to acquire a quite different meaning.

For a long time, men in gold and other minerals, brought great wealth to the merchant class and their once imposing mansions can still be seen, dreary-looking and forbidding, in need of repair, like so much of poor Russia. It is sad to see so many buildings, roads, even the parks, in disarray and neglect. One understands the tragic reasons

ut it is nonetheless depressing to view.

To counter these observations, I will describe last evening's Gloria Dei concert, which was indeed glorious; that's just the word. The many hours of dedicated preparation and the expert and sensitive conducting by Elizabeth Patterson have me to fruition. The performances open with a fanfare, eight festival trumpets, continue with traditional compositions by the great

masters of the past; then a group of ancient anthems of the Russian Church, sung in Russian; then some Gregorian chants, sung by the men, and, finally, a modern work, perhaps by Sowerby or Copland. And of course the encores...

Then there are the handbells. Each program includes music played by the bell-ringers, serious works like Widor's Toccata from the Fifth Symphony. The audience goes wild with excitement; perhaps this is a totally

new music form in Siberia. It's a delight and a relaxed interlude and the musicians' joy in their art, with all that quick action and timing, is infectious.

This first concert in Siberia seemed to us absolutely perfect, but then we are a bit prejudiced in favor of the performers. As for the Irkutsk audience, it was warm and appreciative and moments overwhelmed by emotion. I mixed a bit with some of the people as we all were leaving the Concert Hall all of the Philharmonic. Those who could speak English said repeatedly, "Thank you for bringing these singers to us," and sometimes, "They sing like angels." We ought so too.

Sunday, May 3: Choir Concert

It's snowing! I am writing this early in the morning. The plan is to go to a Russian Orthodox Church where our choir will be singing together with the church choir, but I will opt out and do something up.

Later: I am glad to report access for the "give away boxes" I've been toting, saving them for Siberia. They now have proper owners, the poor guardian, who sits by the elevator, and our room aid. They are both overjoyed, for new shoes are hard to come by, if not impossible. So, the five bags of powdered milk have gone to our local guide, Andrei, who has

two children, and various packets of sugar substitute (sugar is in acute shortage) and coffee and chocolate have been distributed. We still have quite a few supplies left, however, and some dollar bills, most welcome of all gifts in this destitute country.

Tonight there was an organ recital by one of the choir members, David Chalmers, assisted by Jim Jordan, also a talented organist. It was held in a renovated Baptist church which is now "functioning." Many churches, if not destroyed or turned into museums during the Stalin Period, were simply non-functioning, but more and more are being reconstituted, and this was one of them. A peculiar-looking brick building with a steep-pitched roof and Gothic-shaped windows, a novel architectural style for the land of onion domes.

The church was full, mostly young people. Word of the concert by the American organists must have gotten around at the music school here. There was also a group of soldiers in uniform and one wondered how they happened to be there... an unlikely sight back home.

Monday, May 4: Lake Baikal

A wonderful day for all of us, three buses of choir members, TV crew and fellow travelers like the Hodges. We

Continued on Page 4

■ Continued

followed a road, very hilly, along the Angara, the river-side banks beautiful with pine and birch trees and some traces of yesterday's astonishing snowfall. Occasionally we glimpsed summer colonies, Siberian style, little cabins with garden plots and wooden stockades.

The road took us to the south end of Lake Baikal, which is also the headwaters of the Angara, the only river flowing out of the lake (on its way, eventually, to the Arctic), although there are 336 that flow into it. There are many extraordinary aspects to this long (400 miles) and deep (a mile, in spots) and oldest (25 million years, Tertiary period) lake in the world. I call it sausage-shaped, for it is far longer than wide, but the Russians would not accept so mundane a simile. This is the lake that inspires her poets and philosophers, who call it mystical, majestic, noble, sacred. It also fascinates scientists for the 1,200-odd creatures unique to the lake, plus seals and sea cows; how did they first get there, so far from Arctic waters?

Statisticians like to ponder Lake Baikal, too; it contains one-sixth of all the fresh water in the world, for example. But for us visitors, it was the stunning setting

that most impressed us, the mountains rising steeply from the wooded shores, the ice floes of early spring piled helter-skelter, and we could bring home postcards or books of beautiful photographs (yes, the souvenir vendors spring out of nowhere, even in Siberia) to realize its summer splendor.

The high point of the day, for everyone, was our stop at the nearby Village of the Larch Tree, a hamlet of shanties and animal enclosures clustered around a small and ancient church. We were expected by the priest and our choir had been invited to sing at an informal service.

Translation By A Choir Member

The walkway from the buses was mostly mud and the scene was right out of "Fiddler on the Roof," or maybe "Zorba the Greek." The approach to the little church was over a long footbridge across a rivulet, with numerous curious children in attendance. The service was short, a few words of welcome by the priest, translated by the Russian-American bass from the choir, then

a brief liturgy and an Easter anthem (Easter in Russia comes later than ours) by the Gloria Deis. It was a very moving moment and indeed we felt we were hearing angelic voices. The comparison is trite, but one we were to hear over and over again.

It was there in that church that I found the right person for the summer sausage I'd brought from the States. I left it, and some dried fruit, with the little old lady, so bent over, who sold candles and rosaries and such in the church. If she no longer had teeth for the sausage, someone else in the village would enjoy it, perhaps even the other old crone we passed filling her bucket at the well as we walked back to the buses. She just loved having her picture taken and many of us obliged. Her great big smile showed she did have teeth, and not gold ones, either.

(Dr. G. Stuart and Eleanor B. Hodge are residents of Associates Road, West Falmouth, and Boynton Beach, Florida. This is the first of two articles on their trip to Siberia.)

Siberian Journal: Tributes Of Flowers To Orleans Chorus 'Spontaneous, From The Heart'

By ELEANOR B. HODGE

(Dr. G. Stuart and Eleanor B. Hodge are residents of Associates Road, West Falmouth, and Boynton Beach, Florida. This is the conclusion of a two-part article on their trip to Siberia with the Gloria Dei Cantores, a professional choir based in Orleans.)

May 6, Krasnoyarsk

This important industrial center was until last year a "closed city." Located on the important waterway, the Yenesei River, it is the geographical center of Russia on a map. "Krasna" means beautiful, or red, in Russian and

"yarsk" means bank of a river, but the local joke name for the city is "Wind or Dust Blowing River." This attribute can be an asset for it means the river winds blow away some of the pollution, regrettable by-product of 122 large plants within the confines of the city.

Yellow Pall Hung Over The City

Even so, smog is a big problem for Krasnoyarsk and a yellow pall hung over the city as we toured it, trapped by the valley. We witnessed another problem as well, ambitious starts on modern office buildings stalled by economic plight and left half-constructed and giving the central area the look of a ghost town, despite a fine new bridge and Cultural Center within an easy walk from our hotel.

There was plenty of walking to be done inside the hotel too, for it was a mammoth building, formerly the headquarters of the local party and used for entertaining the visiting VIPs. Its marble lobby and crystal chandeliers were imposing but we gave low marks to other aspects, like the stairway with unpredictable risers, causing more than one stumble, and the interminable corridors.

All the same, we were well cared for, especially at meal

times when we were continually surprised by their excellence, and even variety. Now, looking back as I rework this journal into readable form, I find myself recalling some really delicious meals in this unlikely setting.

There were several activities planned for us in Krasnoyarsk in addition to the Gloria Dei choral concert and organ recital: a bus trip to a hydroelectric dam, third largest in the world; a children's dance recital and a church service at the Krasnoyarsk Cathedral, with our choir invited to participate.

That dam didn't interest me as much as the countryside did, virgin forestland, the Russian taiga and steep heights along the rugged valley of the Yenesei whose latent power was harnessed (in the '70s) by this concrete behemoth. Outside the entrance gates is a monument such as we had never before seen: an actual dump truck, as if in action, mounted on top of a pedestal. This surely unique structure is a tribute to the pioneer workers who moved into the wilderness to construct the dam. There is also a huge head of Lenin in red tile mounted on the wall of the main building. Representations of Lenin have survived; we noticed them frequently, but never one of Uncle Joe.

The dance recital was of a

different scale, and it charmed us all. It was a program of Russian folk dancing, in costume, presented by young students at a "cultural club" where instruction in

Art Classes Offered

At Cultural Club

the arts is offered, free of charge, to youth. Such organizations have been underwritten by the state and/or local industry throughout Russia but this funding has now come to an end. We were told that this recital performed just for us might well be their last one. What a sad loss that will be, but on that morning we all just enjoyed the lively

Brownie Sale

Benefits S.T.O.P.

Volunteers are needed to wrap "thousands of brownies" for the August 28 Arlo Guthrie benefit concert for S.T.O.P. (Stop The Outfall Pipe) in Orleans.

Cottage Street Bakery owner JoAnna Keeley will be baking and distributing what she calls "Heavenly Trash" brownies. She said that employees of the bakery plan to help distribute the brownies at the Eldredge Field concert grounds.

Anyone interested in helping out should call Ms. Keeley at her Orleans bakery.

sometimes over five hours — but as there are no pews and everybody stands, people, including us, can go in and out at will. We stayed for about an hour during which time our choir sang two anthems (in Russian) interspersed with the sonorous chants of the cathedral choir. The accustomed worshipers must have wondered where all these Americans came from, for the Gloria Dei Cantores are the first such choir to come to Krasnoyarsk since the city was opened to foreign visitors.

For the Hodges, and it is safe to say for all of us who accompanied them to Siberia, the Gloria Dei concern on May 6 was the ultimate high point of the trip. There is a different protocol to these concerts in Russia when compared to those at home. In the first place, they are scheduled earlier, like 7 P.M., or even 6; the ticket-holders (ticket prices are very cheap by our standards) don't take their seats until almost concert time; then, at least for these performances, there are introductory remarks by various dignitaries, including be-robed representatives of the Church. Since we Americans couldn't understand what they were saying, this was rather tedious. Next, out comes a Master of Ceremonies, or, more often, a Mistress of same, all dressed up, who introduces each selection, although there are printed programs with, presumably, the same information.

To us, this practice seemed rather nice and

friendly, almost homey, but best of all was the way people from the audience offer flowers, a few blooms wrapped in cellophane, personal tributes at any moment they are so moved, not waiting till the concert is over. So spontaneous and from the heart; not a required formality and very endearing.

Cultural Center Filled To Capacity

The concert was a total success. The hall in the new Cultural Center was filled to capacity, with many standees. The audience seemed to us rather constrained at first (we were told rock bands generally booked this hall) but gradually the beauty and message of the music began to reach them and hold them entranced, as it always did us. And when the bell-ringers performed, well, that was it: the audience was on their feet in ovation and again at the end of the concert!

We Americans were on our feet too, applauding just as enthusiastically and re-

joicing that the Gloria Dei Cantores, "our" choir from Cape Cod, had so touched these music lovers of Krasnoyarsk. The singers had brought a considerable gift of time, talent, good will and inspiration to faraway Siberia, and it was wonderful to see it so gratefully received.

It was time now for us fellow-travelers to say farewell to the Gloria Deis and to resume a more usual kind of touring. We were sorry to part from such good company and would miss the exhilaration of the concert excitement and most of all, the programs themselves, each one different from the one before. But it was time to head home.

Out came our round-trip tickets and off we flew from Siberia, with a much better understanding of that mysterious region and its people.

action, audience and performers together.

Pokrovsky Cathedral, an important example of Siberian baroque architecture dating back to 1785, is a joy to look at. On the outside it is all pink and white painted stone with a green roof and some delightful onion-domed steeples. Inside, more pink and pale green and azure and dark red, with white exuberant curves and always the gold of the altar and the icons. (Icons ultimately won me over; like some others, I went thinking I wasn't all that interested, but they triumphed.)

Services in Russian Orthodox churches are long —

Choir heads for Eastern Europe

Bulgaria among several stops during group's two-month tour

By **ROBIN LORD**
SPECIAL WRITER

ORLEANS — The Community of Jesus' Gloriam Dei Cantores choir left Saturday for a two-month tour of Eastern Europe, including a visit to Bulgaria, where it will be the first American artistic group to perform in 50 years.

"This is a big deal," said Blair Manuel, the choir's secretary, citing the fact that the concert tour will open on Friday in Tirana, Albania, where it will be the first American musical group to perform since World War II.

The choir also will tour Siberia. The Russian director of the Ministry of Culture and the leader of the Russian Orthodox Church, Alexy II, personally invited the choir to perform in Siberia, said Ms. Manuel.

A five-day festival of church music is planned around the arrival of the Orleans group in the Siberian city of Novosibirsk. The festival will also include the Moscow Patri-

archate Choir and the Novosibirsk Chamber Choir.

In addition, the group will travel to the Siberian cities of Irkutsk and Krasnoyarsk, a former military city which just opened to foreigners in September.

Gloriam Dei Cantores (which means "Singers to the Glory of God") performs sacred choral music and specializes in Gregorian chant. Its repertoire encompasses British, American, European and Russian compositions from the 11th to 20th centuries, sung in 10 languages.

Its ability to perform sacred Russian choral music in the native tongue was particularly impressive to Russian audiences during their last tour in 1990, said Ms. Manuel.

"They were so touched that we went to the trouble of learning and singing the chants in Russian," she said.

Because of the rapport the choir established with the people in the Russian cities, choir members are

particularly looking forward to that part of their trip, added Ms. Manuel.

The Bulgarian visit, too, is considered a highlight among choir members, she said, because of the privilege of representing the country for the first time in such a long time. The group also believes it can bring a sacred message to the country, which is enduring hard economic, political, and moral times, she said.

"To have this hope and encouragement come to them (through the music) is very special," she said.

The choir has donated to the Albanian relief effort materially as well. In September, choir director Elizabeth Patterson presented medical supplies bought with proceeds from the Community of Jesus's 1991 Star Spangled Spectacular to Dr. Ciril Pistoli, president of the Red Cross in Albania.

The choir tour will conclude on June 8 with a performance at the Opera Hall of the Cultural Center

in Blagoevgrad, Bulgaria, and participation in the 23rd Sofia Music Weeks International Festival.

Also during the tour, the group will make a return visit to Moscow, where it will perform at Tchaikovsky Hall and the Great Hall of the Moscow Conservatory.

A stop in Crete and several other Siberian, Albanian and Bulgarian cities are also included in the tour.

The choir's tour is financed largely from individual donations, said Ms. Manuel. A yearly walkathon for the cause also assists financially, she said. Individual gifts and proceeds from performances and recordings also help, she added.

**Hospice Helps
Help Hospice**

1-800-642-2423 508-362-1103

Hospice Association of Cape Cod
923 Route 6A
Yarmouth Port, Massachusetts 02575

CAPE & ISLANDS

Orleans choir brings musical joy to Russian

By SUSAN MILTON
STAFF WRITER

ORLEANS — Tears of joy during the first Mass sung in 40 years in a Catholic church in Albania and an Easter Service in the Kremlin in Moscow are among the souvenirs of an Orleans choir's trip to the rapidly changing former Soviet bloc.

The Gloria Dei Cantores, the choir of the Community of Jesus, returned June 11 from a two-month trip that included trips to long-isolated Albania as well as Bulgaria, Moscow and hard-to-reach Siberian cities in Russia.

The tour included 44 singers, two organists, choir director Elizabeth Patterson and William and Sally Kanaga, president and clerk-treasurer, respectively, of the choir's supporting foundation.

The visit was a way of showing that somebody in the outside world cares about them, that they aren't all alone and isolated, Ms. Kanaga said.

"Sure, they need food and medicine. They need everything. But food and goods are gone tomorrow," she said. "If you can give them something to sustain them, you give them a sense a worth. They can't believe you've come all that way and taken the time to learn their music and language."

There were roars of delight from Bulgarian audiences when the choir sang, as an encore, one of the country's folk songs. In Russia, the choir's 6.5-octave handbell choir also created a sensation, choir members said, in a country with a

long tradition of bells for music and communication.

In Albania, the choir members were the first Americans ever seen by many people and the first American artistic group to perform since World War II, they were told.

The Albanian visit was arranged through contacts made by Kanaga, chairman of the Center for International Private Enterprise, a branch of the U.S. Chamber of Commerce, according to Ms. Kanaga.

In a small Catholic church in Tirana, Albania's capital city, worshipers were permitted to say Mass only in the past year, according to Sister Maria Jackson, a choir alto. Its priest had spent 27 years in prison under the former Communist government, just replaced by elections in March.

Schoolchildren had no pencils or paper, Ms. Kanaga said. Because of a mix-up, the group had to learn Mozart's Requiem in four days. Copying the sheet music set off days of searching for copy paper and buying toner on the black market.

The entire country had only 162 telephone lines and numbers, an American telephone company representative said. There were still few cars in use, but Sister Maria photographed a horse-drawn cart tied outside their hotel.

Another sign of Albanian conditions was the choir's meals: the same garlicky spinach, slice of beef, fried potatoes, soup with rice and stewed peaches every lunch and dinner for a week.

There and in Siberia, "we were quite well provided for," said tenor David Haig, "but it was enough to make us very grateful for what we have here."

Alexei II, the patriarch of the Russian Orthodox church, suggested the group's tour of Siberia, including Irkutsk, Krasnoyarsk and Novosibirsk. Extras were a sidetrip to ice-rimmed Lake Baikal and a snowfall of 4 to 5 inches in early May.

Paying its own way, the American group was a source of badly needed hard currency wherever it went, including Moscow.

The choir previously visited the city on its 1990 tour. Since then, Haig said, the Arbat shopping district has turned into "a Kmart in the middle of Moscow" — in contrast to the sellers' fear and their meager goods two years earlier.

Two years ago, Haig saw huge portraits of Lenin hanging in Red Square to celebrate the Community leader's birthday. On this visit, there was a multistory religious icon draped over a building on the square. The babushkas in the churches in 1990 now had been joined by many families and young people, Ms. Kanaga said.

The group's tour ended with 10 days in Crete, studying Byzantine chant, the musical tradition of the Greek Orthodox church, according to choir alto and publicist Blair Tingley. It is part of the Cantores' ecumenical goal to reach out to as many religious traditions as possible.

PAGE
A-3

cities, Albania

Christensen (A Voyage in Sound Through Our Musical Past [The Audible Sources of 1770 Through 1915 and Their Importance for Our Understanding of Classical and Romantic Music]), and Brigitte François-Sappey (A.P.F. Boëly, His Music and Times).

Organists and those interested in the harmonium had the option at various times to be taken to nearby instruments. On the three days I participated in the trips, I saw and played the 1674 Ingoult and 1892 Cavaillé-Coll (unplayable) in Les Andelys, the Isnard-Cavaillé-Coll (1786-1890) organ in Pithiviers, the Lefevre and Desenclos (1674) in Nemours, the early Cavaillé-Coll in Elbeuf, and the grand Cavaillé-Coll in Saint-Ouen at Rouen.

Next year's focus for this academy will be on English music, and the following year will be on Italian music.

SHERRY SECKLER

MASTER SCHOLA '92
The Community of Jesus
Orleans, Massachusetts
August 11-17, 1992

From the moment one entered the grounds of the Community of Jesus in Orleans, Mass., a palpable feeling of community quickly unfolded the guests of the sixth annual Master Schola. Beyond purely physical comforts, one could draw solace and inspiration from the chanting of the divine offices in Latin throughout the day and night by the brothers, sisters, and community members in the chapel. The Sunday morning service of Holy Communion was celebrated in festive manner as the entire community filled the chapel to overflowing. The hymns, service music, and organ voluntaries of Widor and Reger were deftly rendered by artist-in-residence David Chalmers. Given the centrality of corporate worship in this community's daily life and the rich musical and liturgical traditions they maintain, the Master Schola greatly transcends the normal workshop experience.

The Master Schola was launched by Betty and Richard J. Pugsley, directors of creative arts at the Community of Jesus, to establish a seminar for church musicians for continuing study and renewal in a unique, nurturing environment. At this year's Schola, 57 participants came from across the United States, Canada, and as far away as India. The possibility of once again being able to study with Vladimir Minin, one of Russia's finest choral conductors and founder of the Moscow Chamber Choir, drew this reporter to this year's Schola.

In addition to Professor Minin, master teachers included George Guest, recently retired from the post of organist-choirmaster of the St. John's College Choir, Cambridge. Particularly helpful to participants who are presenting centenary tributes to Herbert Howells this season were Dr. Guest's recollections of his personal experiences with the composer. David Hill, organist and master of the music at Winchester Cathedral, taught "Voluntaries for the Worship Service" and led informative masterclasses in choral conducting (along with Dr. Guest and Dr. Timberlake) and the training of children's voices. Dr. Craig Timberlake, former chairman of the music department at Teachers College, Columbia University, returned for his second year at Master Schola to demonstrate voice building techniques for the choir and rehearsal strategies to develop appropriate sounds for various styles of music. Father Columba Kelly, professor of music at St. Meinrad Archabbey, in his course on "Gregorian Chant: Illumination of the Word," focused on how the chant can bring life to the Word, and how it can have relevance in contemporary worship.

The culmination of the week was a performance of Russian sacred music by the Glo-

BRITAIN'S #1 ORGAN & CHORAL PUBLISHER IS NOW AVAILABLE

EXCLUSIVELY FROM

AMERICA'S #1 DISTRIBUTOR

Brodt Music announces with pleasure that they are sole agents for KEVIN MAYHEW PUBLISHERS.

- FINE MUSIC
- BEAUTIFUL PRINTING
- AMERICAN PRICING POLICY
- PLENTIFUL STOCK

Call us for a complete catalog of this outstanding British Publisher.

TOLL FREE 1 800 438 4129
FAX ORDERS 1 800 446 0812

Brodt & Music

1409 East Independence Blvd. PO Box 9345
Charlotte N.C. 28299

Serving the needs of the Southeast & the world since 1934.

WE ACCEPT
VISA &
MASTERCARD

REGION III CONVENTION

WILMINGTON, DELAWARE

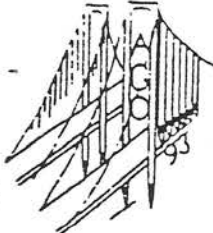
JUNE 27 - 30, 1993

ARTISTS-WORKSHOPS INCLUDE:

Patrick Allen	Lee Dettra
Diane Meredith Belcher	Joan Lippincott
Frank DeLaPenna	Linda Swears

Brandywine Baroque &
Organ Concert at Longwood Gardens

Contact: Margaret Love, Registrar
1905 Gravers Lane
Wilmington, DE 19810-3903
(302) 475-4720



Registration Fees:	\$215 before March 1, 1993
(Includes 2 Dinners & receptions)	\$245 after March 1, 1993
	\$200 Students/Sr. Citizens/Disabled
	\$20 Transportation Fee
Hotel Fees:	\$86 + 8% tax Singles & Doubles
	\$96 + 8% tax Triples & Quads
Hotel: Holiday Inn - Downtown Wilmington	

riae Dei Cantores, a 42-voice professional choir consisting of community members, augmented by selected participants from the Master Schola, under the direction of Vladimir Minin. This magnificent event took place at the Cathedral of the Holy Cross in Boston and provided a view not only into the rich tradition of Russian sacred music but also into the highly refined technical and artistic skills of the Glorae Dei Cantores.

The three-part program opened with two works for bells to set the atmosphere: *Soliloquy for Bells* by Karen Lakey Buckwalter, and *Cathedral Prelude and Psalm* by Richard Frey. They were performed by the Glorae Dei Handbell Choir under the direc-

tion of Richard K. Pugsley and demonstrated an extraordinary tour de force in the high art of handbell ringing. The second offering was an unusual and uncharacteristic (by the fact that it is accompanied) work by Alexander Gretchaninoff, *Missa Sancti Spiritus*, Op. 169. Glorae Dei Cantores organist James E. Jordan's sensitive accompaniment of this rather stylized and conventional work was played on the cathedral's classic Hook and Hastings organ installed in the cathedral 117 years ago. The immense reverberant space of this 19th-century Gothic cathedral provided the perfect acoustic ambience for the rich harmonic textures and intensely expressive, soaring lines of the featured work, the All-

The Pilot

AMERICA'S OLDEST CATHOLIC NEWSPAPER

FRIDAY, AUGUST 14, 1992 • VOL. 163, No. 31 • 50 CENTS

Internationally Acclaimed Cape Choir To Perform At Cathedral

ORLEANS — Glorïae Dei Cantores, with selected members of Master Schola, will present selections from Rachmaninoff's "All-Night Vigil" Op. 37 and Gretchaninoff's "Missa Sancti Spiritus" Op. 169, with guest conductor, Vladimir Minin, founder and director of the Moscow Chamber Choir. The concert will be held in the Cathedral of the Holy Cross on Sunday, Aug. 16, at 7:30 p.m. A donation of \$12.50 is suggested.

Glorïae Dei Cantores is a professionally trained Ameri-

can choir dedicated to the presentation of the finest sacred music of American, European and Russian master composers. The choir just returned from a second concert tour of Russia, including performances in Siberia.

In Moscow, on Orthodox Easter, Glorïae Dei Cantores sang part of the liturgy in the Kremlin Cathedral of the Assumption, with Patriarch Alexy II presiding.

In Siberia, the choir was the first American group to visit Krasnoyarsk, a city closed to

foreigners for 50 years.

Guest conductor Minin has taught choral conducting for over 35 years, both at the Novosibirsk Conservatory and the Gnesin Institute of Musical Pedagogy in Moscow, and was formerly the director of the Leningrad State Kapella and USSR Russian Chorus. In addition to conducting this concert, Professor Minin will be lecturing on the history and style of Russian sacred choral music at Master Schola, workshop for professional musicians.

Under the direction of Elizabeth Patterson, the choir has toured 14 countries in Eastern and Western Europe over the

past four years. The choir sings weekly services of Holy Communion and the traditional Anglican choral Evensong at the Chapel of the Holy Paraclete in Orleans, Mass.

Seven digital recordings are available, including "Music of the Americas 1492-1992" commemorating Columbus' voyage to the New World.

The 44-voice choir sings a broad spectrum of works including Gregorian Chant, Mexican polyphony and composers from the colonial period through the 20th century. The concert was recorded at Mechanics Hall in Worcester.

Ecumenical Service Set For Madonna Shrine Aug. 16

On Sunday, Aug. 16 at 2 p.m., a special Ecumenical Service of Thanksgiving will be held at the Madonna Queen National Shrine in East Boston. This service is part of the program sponsored by the Italian American Committee of Massachusetts Quincentennial Commission for the Columbus Celebrations.

The service, open to people of all faiths, is a celebration of thanks for our country and all it means to us. Scriptural readings and prayers will be offered in Hebrew and English. Guest speakers are the Hon. Judge Joseph Ferrino and Dr. Jack Porter.

The Shrine is located at 111 Orient Avenue, East Boston. For more information call (617) 569-2100.

I	N	S	I	D	E
<hr/>					
MAYOR FLYNN SUPPORTS PRIESTS					p. 3, 10
FALL RIVER BISHOP INSTALLED					p. 2, 20
LOU GORMAN RESPONDS TO BOOTH					p. 12

The Boston Globe

THE BOSTON GLOBE • TUESDAY, AUGUST 18, 1992

Hear, Hear

Benignity and wrath on the choral front

By Richard Buell
SPECIAL TO THE GLOBE

Most of Rachmaninov's appeal lies in the utopia of hopeless melancholy that his music induces in adolescents of all ages. This has kept it steadily in popular favor even when it has been radically, even embarrassingly unfashionable. Therefore everybody "knows" what Rachmaninov is like. Or do we?

Some of his greatest music, it turns out, was composed for neither piano nor orchestra and wasn't heard all that often in the West until the 1970s, when recordings of his choral Vespers, Op. 37 – more accurately, All-Night Vigil (Vsenoshchoye bdeniye) – began to circulate. This was a Rachmaninov we hardly knew.

Lucky those who were hearing it for the first time Sunday night from Gloriam Dei Cantores at the Cathedral of the Holy Cross, for this was

just the kind of performance – beautifully finished but richly emotional also – that demonstrates that a non-Russian choir can make a success of this deeply traditional and moving work. It was an advantage, of course, that the chorus was being guest-conducted by Vladimir Minin, a long-time Moscow Conservatory Professor, but it is surely only a very responsive ensemble that could commit itself so specifically to both the timbre (the low, richly gritty bass lines included) and the expressive needs of this music. The tenor solos were projected by Brother Peter Logan with striking artistry.

Inevitably, nothing else on the program could quite compete with this for interest. The Missa "Sancti Spiritus" Op 169 by the now mostly forgotten Alexander Gretchaninoff showed a kind of blameless cosmopolitanism – Faure, rosewater and Stolichnaya – and proved instantly forgettable. The pieces for handbell

choir were what might be expected from composers who *would* write for handbell choir, and goodness knows the performances were enthusiastic, but something intrinsic to the genre seems to guarantee that it's all going to be wafting queasily back and forth between Arvo Part and Rodgers and Hammerstein.

...

Cape chorale sings gloriously

GLORIAE DEI CANTORES, in concert Friday night at Church of the Advent, Mt. Vernon and Brimmer Streets, Beacon Hill, Boston; one performance only.

By **ANNA CREBO**
SPECIAL WRITER

BOSTON — A special warmth of presentation, combined with high standards of excellence and what is obviously a heartfelt personal commitment to the sacred music repertory, makes concerts by *Gloriae Dei Cantores* (Singers to the Glory of God) experiences to be savored spiritually as well as musically. The group is indeed worthy of its appellation.

The 44-voice chorus — an extension of the ecumenically based Community of Jesus in Orleans — appeared Friday evening at Boston's Church of the Advent at the beginning of a four-week tour that will include concerts in ten major cities, including Toronto, Chicago, Indianapolis, St. Louis, and Baltimore.

Chorus director Elizabeth C. Patterson deserves much credit for the musical polish and vocal expertise of the 20-year-old ensemble. More than simply conduct the music, Ms. Patterson has the rare ability to elicit a variety of vocal qualities — subtle colorings and shadings, as well as wide-ranging dynamic levels — from her primarily non-professional singers. Their breath and tone control in extended phrases is nothing short of remarkable.

In performance, the gifted conductor seems to be literally mold-

REVIEW

ing and shaping the vocal resonances midstream, with the architectonic of the composition as a kind of musical blueprint.

Friday's program commenced with one of British composer Sir Arthur Bliss's investiture antiphonal fanfares, performed by the *Gloriae Dei* Brass Ensemble. One of many such ceremonial works he wrote as Master of the Queen's Music (1953-1975), the very brief, but arresting fanfare was impressively played by the 20-member ensemble. Indeed, another fanfare or two would have more effectively rounded out the opening instrumental presentation.

Sixteenth-century Flemish-born composer Orlande de Lassus' *Missa "Bell' Amfitrit' altera,"* the initial choral offering, was well chosen for the richly-appointed, spacious church setting. The unaccompanied eight-part work is itself a rich tapestry of perpetually swelling and abating polyphonic musical lines, which spring from the inspired liturgical language of the Latin Mass. The composer's use of soft consonants, as in the second syllable of the oft-repeated word, "descendit" (in the Credo), achieved under Ms. Patterson's astute direction the soothing effect of a continuous stroking of the psyche.

Three sacred works by Russian composers tapped the chorale's

admirable ability to achieve rich, deep tonal colorings and sustain long phrases that would tax the breath capacity of professional singers. But once again, it was the spirit behind the singing that made these profoundly religious works come alive for Friday's audience.

Dmitri Bortniansky's dynamicaly expressive "Glory to God in the Highest" was followed by Mikhail Glinka's undulating and mystical "Cherubic Hymn" and "The Beatitudes," from Sergei Rachmaninoff's justly celebrated "Liturgy of St. John Chrysostom."

Sacred works by modern American composers constituted the second half of this interestingly-conceived, vocally and musically-challenging program.

It was nothing less than cathartic to hear Charles Ives' eccentric but inspired setting of Psalm 135 for chorus with brass, timpani and organ. In typical Ivesian fashion, the work sounded as though a church service was being conducted next door to a dance-hall band rehearsal, with an occasional street parade passing by. The chorus did justice to the almost surrealistic vocal effects demanded by the unusual score, but the timpani part could have been stronger.

Hauntingly dissonant and compelling, South American composer Alberto Ginastera's "Lamentations of Jeremiah" was powerfully presented by the chorus. Samuel Barber's moving "Easter Chorale" and Dominick Argento's contemplative "Easter Day" and his jubilant "Let All the World in Every Corner Sing" concluded the well-received program.

10/13/92

MUSICALLY SPEAKING

I have jumped in water over my head before, but maybe none so deep as this. On the evening of October 13, my father, wife and I travelled to Buffalo, NY for two hours of world class religious concert music. The event was a choir performance by Gloriea Dei Cantores (Singers to the Glory of God). I'll be the first to admit that I don't know the first thing about "sonorities" or "Gregorian tones" but what I do know is that what I heard was breathtakingly beautiful and powerful.

Under a late harvest moon, cold winds of Lake Erie slammed down Pearl Street to the doorstep of St. Paul's Cathedral. On the prior night, during a phone conversation, my dear friend Dalton informed me that the status of "cathedral" is designated. My assumption, and it is only that because I'm not apprised of any facts, is that size, organ configuration, and tradition may be some of the criteria which this designation is based on. The church really offered a special shelter from the cold wind on this evening. I don't know if a building like this could be constructed today. Do we still have the architect with the vision, and the craftsmen capable of the elaborate, intricate woodwork? If those problems were to be solved, would the financial resources be available? It's all doubtful to me. So a place like this is special and should be appreciated.

What we do have are the wonderfully dedicated people from the Community of Jesus in Orleans, Mass. The people and the music touch every color in the spectrum of your emotions. You revel in the joy and cry in the sorrow of the stories the music tells. Befuddlement with classical music nomenclature can inhibit a certain type of cerebral enjoyment, like the kind you get when you finally grasp a mathematical concept in Algebra class. But I found out that I didn't have to understand Mozart's use of alternating passages in the polyphonic style with Gregorian psalm tones to be moved by the vitality of his writing. This is the first Mozart I've ever heard performed live, and I won't forget it. But the beauty of Mozart is not the real point here. That has been documented by people with much more knowledge than me. What this is about is the human voice; the truest and purest instrument. Forty-four men and women in simple, complex, running and walking harmony, all kept focused and in sync by conductor Elizabeth C. Patterson. This was the fourth of the nine stops on the North American Gateway Concert Series tour. This holy music was accompanied by pipe organ, harp and percussion. Two spots in the concert were slated for a

brass ensemble. The opening "Fanfare for Heroes" called out attention to the altar of St. Paul's and the short piece was punctuated with warm, pleasant harmonies. This was in contrast to the piece "Banners" that was played with and written for

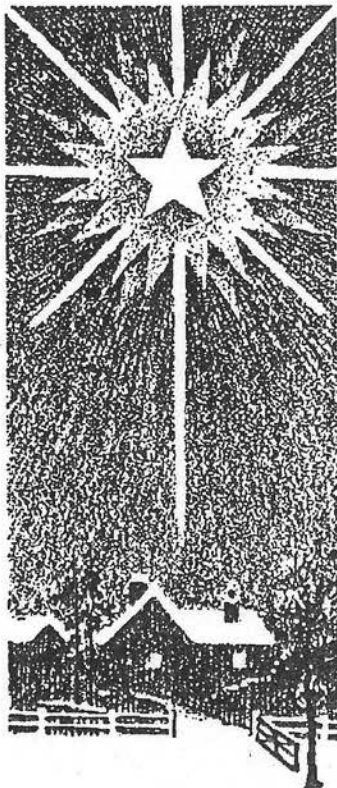
church organ. This piece is so highly regarded that it was commissioned to open the 1992 National Convention of the American Guild of Organists. This time the music was strangely percussive and the harmony of notes a half step apart being played together is a very dissonant sound. The close harmony (you can't get any closer than that) seems to be fundamental when composing for church organ. The church organ is a powerful fear-evoking instrument, that when used opposite the alto, soprano voices and harp, makes clear the conflict between black and white, or Heaven and Hell. But you are still drawn back by the voices, their flexibility and expression of all feeling. Before that night, I didn't know that Mozart and Rochmaninoff wrote for the church, and was equally surprised when a Leonard Bernstein composition, "The Chichester Psalms" was performed to close the scheduled portion of the concert. During the lively execution of the music, my wife leaned over and whispered, "Bernstein wrote *West Side Story*." Correct! The similarities were strikingly obvious. Bernstein uses the percussion to shock the audience.

The music was sung in four languages — Hebrew, Latin, Russian and English. The program offered translations that helped us to follow the stories. The text of "Scenes from the Holy Infancy" was taken directly from the Bible.

The cathedral, the choir, and the music provided me a wonderful evening I would have never known if it were not for the peculiar circumstances that led me to Buffalo. My aunt is a member of the choir. She has seen the world as the choir has performed from Moscow to Athens to Buffalo to everywhere. A quote from the program describes how these people feel about themselves and the music: "Gloriea Dei Cantores is a world class concert choir with a vision to be a means of reconciliation across the divisions that separate people, and to lift hearts to glimpse the Glory of God through the gift of singing." If you are interested in the recorded music, write or call

Gloriea Dei Cantores, 129 Rock Harbor Road, Orleans, MA 02653, (508) 255-3999.

- Paul M. Psathas
Contributing writer



ENTERTAINMENT

Choir combines versatility with discipline

By THOMAS PUTNAM
News Contributing Reviewer

The concert choir *Gloriae Dei Cantores* came to St. Paul's Cathedral, Tuesday night, and gave a demonstration of just how good amateur singers from "different walks of life" can be in performance. We hardly need be told these singers have commitment. They are harmonically honed.

This well-disciplined group exhibits imposing ceremony. Not a music book is opened or closed haphazardly. In an opening brass fanfare by Arthur Bliss, which established the tone of the evening, ecclesiastical flags hung from the long trumpets.

Director Elizabeth Patterson lifts the voices, and leads them through dynamic changes that can be stunning. There is quality and strength throughout the ensemble.

The choir's selections ranged from an early Mozart motet that displayed Gregorian obedience, to the pop-energy and comforting

REVIEW

Gloriae Dei Cantores

Concert choir from Orleans, Mass. conducted by Elizabeth Patterson.

Tuesday in St. Paul's Cathedral.

spirituality of the "Chichester Psalms" of Leonard Bernstein.

Choral blending and dynamic exhibitionism were apparent in the choir's performance of Poulenc's "Quatre motets pour le temps de Noel." Here the pinpoint focus of the sopranos was perhaps most admirable. Patterson in her great indulgence in swells and sighs may have sacrificed some musical clarity — the singing was almost excessively expressive. Still, she and her singers won the game, for if you want to move listeners by singing tones of hushed beauty, it is not a bad idea to pull out a stop or two on the way to doing it.

Mozart's motet "Miserere" (K. 85) was expertly sung by the men of the choir, conducted by Richard Pugsley. The piece observes an established procedure, but perfectly. Hearing it you imagine Mozart lived (as indeed he must have in his head) in three centuries.

A novelty, and more than that, was the lovely group of Russian songs. They were sung in Russian — two rich pieces by Rachmaninoff framing a joyous one by Bortniansky. The final selection by Rachmaninoff, which describes the Mother of God as the Mother of Life, is an example of praise that swells from a nearly mournful source.

Three pieces by Virgil Thomson, "Scenes from the Holy Infancy," were admirably shining and clear. The harmonies of "Joseph and the Angel" were of the greatest simplicity and beauty. "The Wise Men," a setting for solo tenor and wordless choral backdrop, is a combination of joyful recitative and air. And in "The Flight

into Egypt" the listener appreciates what a good story is being told.

For Bernstein's "Chichester Psalms" the choir was accompanied by organ, harp, drums and cymbals. A countertenor sang the solo part in the middle movement, which is a kind of Hebrew blues. The choir seemed fairly at home in Bernstein's jazzy idiom. Not the quick-nervous pulse of the opening movement, but the more genial and smooth meter of the last piece was most to its liking. It seemed, too, a little overmatched by the accompaniment, and sounded best in the a cappella music, when the singers commanded the acoustic of the cathedral's resonant space.

The program included a movement from an organ sonata by Elgar, played by David Chalmers, and a piece for organ, trumpets and trombones by Gerald Near that was filled with bright-edged harmonies.

The Courier-Journal

DITION • 56 PAGES •

COPYRIGHT © 1992, THE COURIER-JOURNAL, LOUISVILLE, KENTUCKY • A GANNETT NEWSPAPER

FRIDAY, OCTOBER 23, 1992 •

MUSIC REVIEW

GLORIA DEI CANTORES

By GEORGE R. HUBBARD
Contributing Critic

One forgets, from time to time, just how miraculous an instrument is the human voice. And then a new sound is heard.

Last night the sound new to many local ears was that of the *Gloriae Dei Cantores*, a professional choir based in Orleans, Mass. Their challenging and varied program, presented at Christ Church Cathedral, ranged from 18th century Russia to 19th century France to 20th century America.

It is not easy to pick favorites, but Jean Langlais' "Messe Solennelle" would have to be near the top of the list. Conductor Elizabeth C. Patterson and the singers negotiated its shifting modes with precision and grace, and organist David Chalmers provided a stunning accompaniment on the cathedral's 19th century-style Bedient organ.

Alberto Ginastera wrote "Lamentations of Jeremiah" in 1946, a time when it must have sounded revolutionary. Even today his effects are difficult to achieve and his harmonies need repeated hearings.

Much of the voice writing is imitative of orchestral sounds, particularly the harsh and bitter cries in "O Vos Omnes" (Is it nothing to you who pass by?). This leads di-

rectly into "Ego vir videns" (I am the man that hath seen affliction), a keening, mournful plaint that evoked sounds of winds and bare open spaces. The final movement ended with a peaceful, assured affirmation, "Thou, O Lord, remainest forever."

The music of Charles Ives remains a curiosity to many musicians, but for those willing to dig there are treasures to be found. His "Psalm 135" (Praise ye the Lord) is a romp through extraordinarily difficult musical pitfalls, with a stumbling bass and tenor drum undergirding and a bluesy and blowzy trumpet and trombone obbligato.

Three anthems from the Russian liturgical tradition, sung in the original language, were breathtaking, with Glinka's "Heruvimskaya pesni" (Cherubic Hymn) evoking all the mystery and majesty of Imperial Russia at worship. The basses were equal to the extraordinary demands of the score, and sank willingly to rumblings below the staff. Peter Logan was the striking tenor soloist in Rachmaninoff's "Nunc Dimittis."

The brass ensemble joined organist James Jordan in a blazing account of Leo Sowerby's "Festival Musick Fanfare." Although the Bedient instrument was less ideal here than in the Langlais, the effects were well achieved and the final pages were properly fiery.

Dominick Argento's setting of George Herbert's "Antiphon" closed the program. This grandioso treatment in the style of Parry or Vaughan Williams was spiced by an acerbic brass and timpani accompaniment.

This was the first Louisville appearance of the *Gloriae Dei Cantores*; may it not be their last.

This is a clearer transcript of the review from this morning's Louisville paper:

MUSIC REVIEW

GLORIA DEI CANTORES

By **GEORGE R. HUBBARD**
Contributing Critic

One forgets, from time to time, just how miraculous an instrument is the human voice.

Last night the sound new to many local ears was that of the *Gloriae Dei Cantores*, a professional choir based in Orleans, Mass. Their challenging and varied program, presented at Christ Church Cathedral, ranged from 18th century Russia to 19th century France to 20th century America.

It is not easy to pick favorites, but Jean Langlais' "Messe Solennelle" would have to be near the top of the list. Conductor Elizabeth C. Patterson and the singers negotiated its shifting modes with precision and grace, and organist David Chalmers provided a stunning accompaniment on the cathedral's 19th century-style Bedient organ.

Alberto Ginastera wrote "Lamentations of Jeremiah" in 1946, a time when it must have sounded revolutionary. Even today his effects are difficult to achieve and his harmonies need repeated hearings.

Much of the voice writing is imitative of orchestral sounds, particularly the harsh and bitter cries in "O Vos Omnes" (Is it nothing to you who pass by?). This leads directly into "Ego vir videns" (I am the man that hath seen affliction), a keening, mournful plaint that evoked sounds of winds and bare open spaces. The final movement ended with a peaceful, assured affirmation, "Thou, O Lord, remainest forever."

The music of Charles Ives remains a curiosity to many musicians, but for those willing to dig there are treasures to be found. His "Psalm 135" (Praise ye the Lord) is a romp through extraordinarily difficult musical pitfalls, with a stumbling bass and tenor drum undergirding and a bluesy and blowzy trumpet and trombone obbligato.

Three anthems from the Russian liturgical tradition, sung in the original language, were breathtaking, with Glinka's "Heruvimskaya pesh" [spelling?] (Cherubic Hymn) evoking all the mystery and majesty of Imperial Russia at worship. The basses were equal to the extraordinary demands of the score, and sank willingly to rumblings below the staff. Peter Logan was the striking tenor soloist in Rachmaninoff's "Nunc Dimittis."

The brass ensemble joined organist James Jordan in a blazing account of Leo Sowerby's "Festival Musick Fanfare." Although the Bedient instrument was less ideal here than in the Langlais, the effects were well achieved and the final pages were properly fiery.

Dominick Argento's setting of George Herbert's "Antiphon" closed the program. This grandioso treatment in the style of Parry or Vaughan Williams was spiced by an acerbic brass and timpani accompaniment.

This was the first Louisville appearance of the *Gloriae Dei Cantores*; may it not be their last.

The Baltimore Sun

WEDNESDAY, OCTOBER 28, 1992

THE SUN

Today

Gloriae Dei Cantores deliver simple, straightforward program

By Stephen Wigler
Music Critic

The Gloriae Dei Cantores, which performed last night at the Basilica of the Assumption, is a Massachusetts-based choir. Though its program — which was conducted by its

music director Elizabeth Patterson — was wide and varied, the performances suggested a style that could perhaps be characterized as chicken-on-white-with-mayonnaise choral singing. This is not to criticize — there are days that I'd rather have lunch at the East Hamilton St. Club than elbow for a place in Attman's on Corned Beef Row — but only to say that at all times the singing was well-mannered and disciplined, polite rather than vigorous.

The most satisfying performance of the evening came in three choruses from Georgy Sviridov's "Tsar Feodor Ioannovich." The composer, who was one of the best students of the young Shostakovich in the latter's Leningrad days, has always had a gift for fusing words and music with an ethnic flavor that delights Russian audiences and these choruses — particularly the third with its floating solo soprano line — are gems. The Cantores, who have toured Russia and Eastern Europe, sang these pieces with sympathy and were equipped with men with voices low and strong enough to make the music effective. For the same reasons, a hymn by Mikhail Glinka and two Byzantine chants were also persuasive.

Elsewhere the chorus was — to these ears, at least — less enjoyable. A mass by Orlande de Lassus was marred by faulty intonation — the singers were consistently flat — and two Shaker tunes ("I Will Bow" and "Simple Gifts") sounded a little too well scrubbed. A piece by Baltimore's Robert Twynham (he's the choirmaster of the Cathedral of Mary Our Queen) for choir, organ and trumpet made a fine impression with a brass line that ricocheted playfully over its joyous choral line, but it could have been more cleanly played and energetically interpreted.

Gabriel Meyer

Singers to the Glory of God

For your info.

It all began as your regular garden-variety church choir. Well, make that a dismal-sounding church choir, according to veterans of the nearly 20-year-long transformation which turned a group of amateurs into Gloriam Dei Cantores — one of the country's most accomplished choral ensembles today.

The 44-member group, under the leadership of Elizabeth Patterson, just returned from an epic three-month tour of Eastern European cities. The tour took them as far afield as Tirana, Albania; Irkutsk, Siberia; and a five-city stint in Bulgaria.

Armed with a remarkably broad and ambitious repertoire of sacred music — from the Gregorian Chant, the Renaissance Polyphonists and Mozart to contemporary choral fare and a specialty in the largely ignored riches of the Russian Orthodox choral tradition — Gloriam Dei Cantores' singing style has been dubbed "a combination of impeccable vigor, devotional solemnity and wholeheartedness."

But Gloriam Dei Cantores — "Singers to the Glory of God" — is much more

Divine Office. Living together in neighborhood groupings allowed daily rehearsals and more intensive training. Under Patterson's benevolent but exacting leadership, choir members not only learned new music but were drilled in such musical disciplines as sight-reading, musical history, analysis and form.

Patterson decided to mold the choir into a professional ensemble in 1988, calling it Gloriam Dei Cantores. She injected her fledgling project with some remarkably high goals. In an interview published last year, Patterson explained that the choir's *raison d'être* is governed not just by the music it performs, but also on the tenet that the group should promote peace and understanding. "The choir has learned how music has the capacity to slip under the fence that we put up with each other — opinions, walls, traditions — things that we build up over the years. Music somehow slips under this fence and touches the heart."

The group's recent Eastern European tours have provided some dramatic testimony to the reality of that assertion.

Ronald Minor, a choir member, told CATHOLIC TWIN CIRCLE that the group's local guide for its Albanian tour last spring wasted no time informing them that he was an atheist. After the tour, Minor related, the guide said that he could no longer say that. "We don't do concerts with the express intent to convert people," Minor explained. "But music touches people on a very deep level."

Haig added that when Gloriam Dei Cantores was touring Bulgaria, as part of the program, the group sang some Bulgarian folksongs. "The reaction was unbelievable. People wanted to jam into the bus to follow us to the next town," she said. "They were so excited!"

"Music bridges gaps between people," Haig summarized. "It's difficult to describe, but it's no less tangible."

Anna Kanaga, one of the group's publicists, thinks she knows part of the explanation for Gloriam Dei Cantores' remarkable impact on people. "People ask: 'What's different about you people?' They're struck by the way the singers live and work together. Even though the singers perform on the highest professional level, what's clear to people is that they aren't just performing. Through the music, they're striving to share their lives, their faith."

Even the secular critics agree. The *Washington Post* enthused after one of their recent performances: "Vocal resources, as well as high musicianship and passionate spirituality, are in splendid abundance in Gloriam Dei Cantores."

For more information, write: Gloriam Dei Cantores, 129 Rock Harbor Rd., Orleans, Mass. 02653.

Gabriel Meyer is a CATHOLIC TWIN CIRCLE contributing writer.

Through music, the singers strive to share their lives and their faith.

than just another technically accomplished choral group.

Most of the group's membership is drawn from a 34-year-old interdenominational community known as the Community of Jesus. Founded in 1958 by two Episcopal women who based their teaching and healing ministry in Orleans, Mass., the Community of Jesus today boasts more than 300 married, single and celibate members, drawn from a dozen mainline denominations.

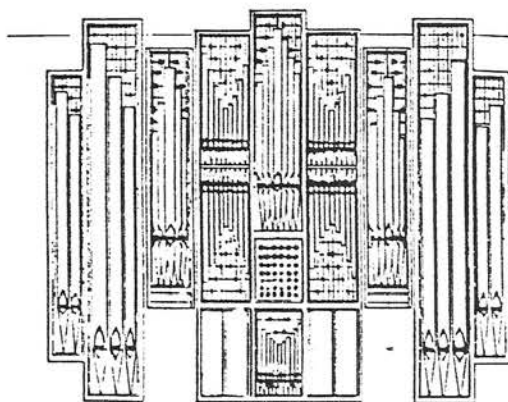
As Gloriam Dei Cantores member Christy Haig told CATHOLIC TWIN CIRCLE: "The choir grew out of the life and experience of the community. And still does."

Haig's story is typical of Gloriam Dei Cantores' veterans. She joined what was then the choir of the Chapel of the Holy Paraclete, the community's parish, in 1976 — a year after Elizabeth Patterson, a music professional, was asked by the community's directorate to "do something about the frightful singing in church!"

By the early '80s, singing in the choir had become a serious commitment. To the beautification of Sunday services were added singing plainchant for the community's daily celebration of the

W. Zimmer & Sons, inc.

Four generations of Pipe Organ Builders



Member APOBA, ISO

P.O. Box 520
Pineville, NC 28134
[704] 588 1706

LARGE 4-DAY SECURED CREDITORS AUCTION COMPLETE LIQUIDATION AT PUBLIC AUCTION OF

M.P. MOLLER INC.

HAGERSTOWN, MARYLAND

JANUARY 13-15, 1993, at 9 A.M.

At the 130,000 Square Foot Moller Plant
403 North Prospect Street, Hagerstown, Maryland

Selling Day 1: All woodworking shops including major and small woodworking machines and tools and over 70,000 board feet of lumber.

Selling Day 2: Specialized organ equipment, tools and parts, office equipment, and rolling stock.

Selling Day 3: Machine shop, maintenance shop, and foundry.

Selling Day 4: (January 19, 1993) Valuable real estate to be sold. Please contact auction company for complete information.

Please contact the auction company for a full-color descriptive brochure of the auction.

Cochran Auctioneers & Assoc. Ltd, 7704 Mapleville Road,
P.O. Box 222, Boonsboro, MD 21713-0222.
301-739-0538 or 800-310-2844
(toll-free Maryland)

Night Vigil of Sergei Rachmaninoff, of which eight movements were performed.

This performance aspect of the Schola was a key ingredient in its success. The dynamics of building towards a performance lent momentum to the week's activities. And the presence of such a preeminent specialist and consummate musician as Professor Minin raised both the expectations and accomplishments of the participants to a level at once both highly stimulating and deeply fulfilling.

J. REILLY LEWIS, Music Director
Washington Bach Consort and
Cathedral Choral Society
Washington, D.C.

INSTITUTE FOR MUSIC AND LITURGY
St. Lawrence Center for Liturgical Music
Studies
St. Lawrence Catholic Campus Center
Lawrence, Kansas
June 14-18, 1992

Without clicking a single pair of red organ shoes, 70 Roman Catholic musicians and liturgists were transported in a whirlwind of learning, sharing, and worship experiences last June in Kansas. The first Institute for Music and Liturgy attracted a variety of "students" to hear presentations ranging from the "Philosophy of Church Music" to "Musical

cal and Textual Integrity of Hymns" to "Liturgy of the Hours in the Parish," among other lectures given by a knowledgeable and well-chosen faculty. The academic approach was reflected from the start in the title of the event and amplified in the informative brochure sent out last winter.

The institute is the brainchild of Lynn Trapp, director of music and organist at St. Lawrence Chapel at the University of Kansas, the site of the institute. St. Lawrence has established a Center for Liturgical Music Studies, its mission being "to provide resources for liturgical musicians in an ongoing endeavor to improve the quality of musical liturgy in the American Church." Funding was provided by the Roman Catholic Archdiocese of Kansas City and its archbishop, the Most Rev. Ignatius Strecker. The cost of the institute was reasonable, and the communal living and eating situation greatly aided in establishing camaraderie, as most of those attending were initially strangers to one another.

A major lecture provided the centerpiece of each day. Flanking this were smaller sessions, among which were opportunities to read through a choral packet of 19 selections under the leadership of Fred Moleck and Lynn Trapp. Some of this music was subsequently rehearsed and incorporated into daily Vespers and the institute's concluding Eucharist. The anthems represented a wide range of styles and many publishers. The English school was favored, and the majority of the works appeared to be new to most attendees.

All choral sessions and liturgies took place in the St. Lawrence Chapel, an acoustical and architectural delight. The Greek cross plan provided an opportunity to sit on three sides of the altar, as well as in "antiphonal" seating for Lauds and Vespers. It was wonderful to hear the voices of the conference members resound in the wood-enclosed space, quickly forming a blend in spite of the 3:1 ratio of women to men. The Andover organ, located on the west wall, served as the main instrument during the week and was featured in a thrilling hymn festival led by Lynn Trapp on the last evening. It was particularly pleasing to see such a good example set (both musically and aesthetically) for worship, in contrast to the "hotel ballroom" liturgies with electronic instruments still offered at some conferences!

Music used for each day's Lauds and Vespers ranged from Haugen's Psalm 63 "O God, I Seek You" to Vermulst's fine setting of the 150th Psalm (a piece from early post-Vatican II days) to responses from the 1940 Hymnal (Episcopal). Compositions by Hughes, Iselle, Joncas, and Trapp provided the group with various psalm formats, some with harmonized refrains to contrast with a solo cantor. A few hymns reprinted in SATB also allowed a welcome change from the unison singing to which most are limited in the typical parish. The Wood and Morley settings of the Magnificat and Nunc dimittis (in English) were sung by the attendees to enhance Vespers. Mr. Trapp performed a major organ work to conclude each morning's office, featuring the instrument in a solo capacity.

Evening offerings included a harpsichord recital by a University of Kansas graduate student, the hymn festival (involving some of the college choir Trapp directs), a discussion on art and environment issues led by the Rev. Robert Everard of the center's staff, and a lighthearted look by the faculty at "The Triumph of Bad Taste" (wedding horror stories, etc.).

Other faculty members gave excellent presentations: Sr. Delores Dufner, OSB, on "Textual and Musical Integrity of Hymns" and Michael Bauer (University of Kansas music professor) on the "Philosophy of Church Music." Regardless of the listener's experience and expertise, each presenter