



**Kenneth T. Kosche**, rank of full professor at Concordia University Wisconsin in Mequon, where he has been a faculty member since 1978, heading the choral music program and teaching courses in music theory, conducting, and worship. He has also held the position of minister of music at St. John's Lutheran Church, Glendale, Wis., since 1983. From 1979 to 1988 he was the director of the Lutheran A Cappella Choir of Milwaukee. He earned the BS in music education with highest honors and the MS from the University of Illinois-Urbana Champaign, and the DMA in choral music from the University of Washington, Seattle. In 1990 Dr. Kosche was a fellow in the Melodious Accord "January in New York" program, studying with Alice Parker. As a composer and arranger, he has since 1990 had approximately 40 acceptances and publications by various publishing houses.



**Nancy Reiser**, organist and choirmaster, St. Mark's Episcopal Church, Jacksonville, Fla., where she will oversee the music program and provide music for chapel services at the parish day school. Since 1992 Ms. Reiser has been assistant university organist and choirmaster at the University of the South, Seawater, Tenn. Her undergraduate studies were with Robert Delcamp at the University of the South, and she earned the MMus degree at the Cleveland Institute of Music as a student of Todd Wilson.



**Don Roy**, director of music ministries, St. Elizabeth Ann Seton Catholic Church, Palm Coast, Fla., where he will be responsible for all music programs, including conducting of choirs and ensembles, training cantors, and supervising organists for the 8,000-member parish. Mr. Roy has previously served in New Orleans as organist at St. Raphael's Catholic Church, music director at the First Trinity United Church of Christ, choir director at Faith Cumberland Presbyterian Church, and assistant conductor of the New Orleans Symphony chorus. He holds the BA degree in voice and psychology from Centenary College, Shreveport, La.; the MEd in special education from the University of Arkansas, Little Rock; and the MMus in choral conducting from Loyola University, New Orleans.

### MIXTURES

**Marie Asner** and **Kenneth Walker** presented *A Man of Miracles—Lenten Reflections Through Poetry and Organ Improvisations* on March 11, 1994, at Grace Episcopal Cathedral, Topeka, Kans. Dr. Asner, who has four collections of poetry in print, was the 1993 winner of the Grinter Memorial Award in Poetry and in 1990 received an award from the Foundation for the Advancement of Education in Music. She is the organist at the United Church of the Good Shepherd, Kansas City, Kans. Dr. Walker is organist-choirmaster at St. Michael and All Angels Episcopal Church, Overland Park, Kans. A graduate of the University of Kansas, he won the gold medal in organ performance from the Conservatoire National de Région in Lyon, France. He is chairman of the 1995 AGO Region VI Convention in Kansas City.

The choir of **All Saints' Episcopal Church, Atlanta, Ga.**, was featured at the 1994 Southern Division Convention of the American Choral Directors' Association in Knoxville, Tenn., on March 10, chosen from over 70 auditioning choirs. The 40-voice ensemble, directed by Raymond and Elizabeth Chenault, organists and choirmasters of All Saints' Church since 1975, has made several recordings and has premiered works by Stephen Paulus, Gerald Near, and David Ashley White.



**Gloriae Dei Cantores** (Singers to the Glory of God), the 40-voice choir directed by Elizabeth Patterson, sang a program of Venetian music at St. Mark's in Venice on April 30 to open the 900th anniversary celebration of the founding of the basilica. In preparation for this event, the

choir recorded a double CD of Venetian music, titled *San Marco 1527-1740*. In addition to the St. Mark's concert, the *Gloriae Dei Cantores* performed in Romania, France, Italy, and Switzerland on its seventh international tour.

Boston College established its **Church Music Training Program** two years ago in response to the demand for church musicians throughout the country. Linda Clark, director of the MSM program at BU's School of Theology, notes that there is a great gap between the musicians qualified for the top organ and choir directing jobs and those who are called into service with very little training. The Church Music Training Program offers three courses: an organ class, choral conducting classes, and Ms. Clark's seminar in music ministry. No actual degree is granted, but students may elect to earn a certificate in church music. "We're trying to appeal to the true amateurs who are doing it because they love it," says Larry Kamp, organ instructor.

The **Curtis Organ Restoration Society** of the University of Pennsylvania, Philadelphia, presented a spring series of noon recitals, played by organists William Gatens, Justin Hartz, Matt Glandorf, Steve Rodgers, and Ralph Fisher. The Curtis Sesquicentennial Exposition Organ in the university's Irvine Auditorium is maintained by the Curtis Organ Restoration Society, a nonprofit educational organization.

**Lee Gwozdz**, director of music at Corpus Christi Chapel, Corpus Christi, Tex., and **Lynn Trapp**, director of chapel music, St. Lawrence Center, University of Kansas, Lawrence, served on a small team of liturgical music experts charged with planning and executing the music surrounding the visit of Pope John Paul II to Denver, Colo., for World Youth Day in August 1993. Eight choirs were selected to form the 750-member Papal Chorus, with each choir assigned to one of the sites

throughout Denver to sing the catechetical liturgies held during the week and then to sing together for the concluding event, the Papal Mass. President Clinton and Vice President Gore, as well as cardinals, bishops, priests, dignitaries, and laypeople from around the world—more than half a million worshippers—were assembled for this event. Lee Gwozdz served as the primary conductor for the musical liturgy; Lynn Trapp co-conducted, played the organ, and composed music for the Mass.

**Harold Heeremans**, former AGO national president, is a resident of the J.M.L. Care Center, 184 Ter Heun Dr., Falmouth, MA 02540. Recently retired from his church position in Falmouth, he regularly plays 45-minute piano recitals at the Care Center.



**John Gardner** (right), the noted English composer who just celebrated his 77th birthday, was in Minneapolis on March 13 for the world premiere of his *Stabat Mater* at Plymouth Congregational Church. This 20-minute setting was presented at the morning service under the direction of Philip Brunelle, organist-choirmaster, with Maria Jette,



# GLORIAE DEI

*Cantores*

IL CORO ECUMENICO

"GLORIAE DEI CANTORES" (U.S.A.)

**Quaranta voci perfette**

IL GAZZETTINO DI VENEZIA

Il coro Gloriae Dei Cantores è una formazione americana che ormai dagli anni settanta gira tutto il mondo con l'intento di portare la pace e la fraternità tra i popoli. Una finalità umanitaria che potrebbe già di per sé far nascere un giudizio di simpatia e approvazione. Ma il complesso vocale statunitense è anche tra i migliori cori d'America e senz'altro il migliore ascoltato in tempi recenti a Mestre e nel territorio veneto. Ne abbiamo avuto conferma giovedì sera nella chiesa del Sacro Cuore, in via Aleardi, in occasione di un concerto per la fraternità dei popoli organizzato dal Centro Kolbe e la Polifonica Benedetto Marcello.

Non ricordo di aver ascoltato, negli ultimi

anni, un coro di oltre quaranta elementi così preparato sul piano vocale e così espressivo e intonato su quello propriamente musicale. Si è avuta conferma che solamente un'accurata preparazione tecnico-vocale può offrire una gamma di colori e di sfumature sonore sempre mutevoli e sottili. Un insegnamento per molti cori locali, per i quali l'educazione vocale è un di più riservato ai solisti. In effetti i componenti del Gloriae Dei Cantores, grazie alla loro preparazione che si ripercuote con tutti gli intuibili vantaggi sul piano dell'insieme, possono all'occorrenza trasformarsi in solisti; l'altra sera ciò è avvenuto nella Messa per l'incoronazione K. 317 di Mozart e in uno

splendido intitolato *In the Beginning*. Abbiamo parlato di risultati sorprendenti e di grande forza espressiva, ma dobbiamo assolutamente nominare la direttrice del coro, la magnifica Elizabeth C. Patterson. Sicuramente uno dei gesti più comunicativi e al tempo stesso sicuri e flessibili che si siano visti alla guida di una formazione corale.

Si spiegano dunque le innumerevoli tournées che la formazione compie in tutto il mondo con programmi sacri che includono mottetti di Poulenc, autori russi (cantati in lingua originale), classici e americani. Domani, domenica, saranno a Venezia nella Basilica di San Marco. Un'occasione da non perdere.

Mauro Merigo

**LUNEDÌ, 18 APRILE, ORE 21**

**CHIESA DI SANTA TRINITÀ**

Musica Sacra di Palestrina, Bach, Rheinberge  
Billings, Thomson e Near

INGRESSO LIBERO.

From Le Meridional May 7, 1994

### A GLORIOUS CHOIR

**A magnificent concert last night by Gloriæ Dei Cantores for the "Music at Saint Victor" series.**

Last night was American hour at St. Victor's, with the Gloriæ Dei Cantores choir. This explains the presence of Ann Gorky, Consul General of the United States at Marseilles, justly proud of her countrymen.

This mixed choir, composed of about forty singers, illustrates in the highest degree the virtues of discipline, hard work and the will to work together on a common project (their dress and organized appearance were also very revealing ...). These "Singers to the glory of God" have "as their mission to promote peace, understanding and harmony between peoples of different nations and cultures through the gift of music" - a musical mission superbly carried out under the authority of Elizabeth Patterson. This musician is one of those model choir masters who see to everything, initiate every entrance, and demand the strict carrying out of those many careful directions which bring out rich interpretations.

With a rare purity of sound and speech, "investing" every note sensitively and intelligently, connecting the text without the slightest hiatus, giving nuances with a mobility of great flexibility, the group showed from the very beginning the beauty it could convey. There was a piece from the 15th century by Juan de Esquivel Barahona, followed by Domine Jesu Christe by Victoria, and Ecce sic benedictur by Morales, then a high point due both to the work itself and to its luminous even tender interpretation - the Missa æterna Christi Munera by Palestrina, chosen for the 4th centenary of his death. Equally admirable were two pieces by Rachmaninoff where, after the polyphony, the choir demonstrated its fullness, the color of its voices (astonishing tenor solo). The program ended with four remarkably written motets and a chorus by Gerald Near (born in 1942).

In the finale, handbells were used which had just been the object of a spectacular and brilliant demonstration by the Gloriæ Dei Handbell Ringers, who were very skillful in the diverse ways of ringing these unusual instruments. It is also worth noting that a brief fanfare opened the concert, and that the organist David Chalmers played some Louis Marchand.

Two encores - a piece by Paul Manz, and a gospel song "Roll, Jordan, roll" - concluded these vocal moments which were among the most accomplished that have been heard in the basilica.

Georges Gallician

From Le Provençal May 7, 1994

## MUSIC AT SAINT VICTOR

### VOICES FROM THE NEW WORLD

The centuries-old and sacred arches of Saint Victor's seemed to take off last night ... lifted by bravos, so much did the forty four voices, come for the first time from far-away America, transport the very large audience.

How could they have resisted the "Gloriæ Dei Cantores" choir? Under the (velvet) baton of Elizabeth C. Patterson, these "Singers to the glory of God" gave back their ecumenism to Tchaikovsky and Rachmaninoff, using the universal language of music, while also celebrating the "Mass" of Palestrina.

With trumpets and banners, splendid brass, crisp entrances, homogeneous harmony, and faith and joy mingled, the choir members never ceased to enrapture the audience, communicating their passion. And their talent.

After letting their handbells burst forth (recalling the blessed time of change bell ringers), the "Gloriæ Dei Cantores" choir generously gave in to a number of encores.

M.A.