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**THE CATHEDRAL OF ST. JOHN THE DIVINE IN A FIRST EVER COLLABORATION WITH  
THE ORATORIO SOCIETY OF NEW YORK AND  
THE MANHATTAN SCHOOL OF MUSIC SYMPHONY AND SYMPHONIC CHORUS  
PRESENTS GIUSEPPE VERDI'S *REQUIEM***

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*Photo by: Jennifer Taylor*

***New York (March 16, 2015)*** – For the first time ever, **The Cathedral of St. John the Divine**, in collaboration with the **Oratorio Society of New York** and the **Manhattan School of Music Symphony and Symphonic Chorus**, will present a performance of **Giuseppe Verdi's *Requiem***, on **Thursday, March 26, at 7:30 p.m. at the Cathedral of St. John the Divine.**

Under the artistic direction of **Kent Tritle**, Director of Cathedral Music, The Cathedral of St. John the Divine continues the 2014–15 *Great Music in a Great Space* concert series with the operatic grandeur of Giuseppe Verdi's *Requiem*, in an equally dramatic setting. The profound emotional quality of this universally beloved work has found its voice not only in magnificent venues like La Scala and the Royal Albert Hall, but even among the damp walls of the concentration camp, Terezin.

The *Messa da Requiem* is Verdi's musical setting of the traditional Roman Catholic funeral mass for four soloists, double choir and orchestra. The piece, composed in memory of Alessandro Manzoni, an Italian poet and novelist whom Verdi admired, had its first performance at the San Marco church in Milan on May 22, 1874—the first anniversary of Manzoni's death.

The performance will feature soloists Lori Guilbeau, soprano; Sara Murphy, mezzo-soprano; Alex Richardson, tenor; and Matthew Anchel, bass.

Tickets for **Verdi's *Requiem*** start at \$25. A limited number of \$10 Student Rush tickets will be available for college students and faculty with a valid ID. These tickets will be available at the Cathedral box office one hour prior to the start of the concert. For more information on this and future 2014–15 series performances or to purchase tickets, please visit <http://www.stjohndivine.org/programs/music/great-music>.

### **About Kent Tritle**

Kent Tritle is one of America's leading choral conductors. Called "the brightest star in New York's choral music world" by the *New York Times*, Tritle is in his fourth season as Director of Cathedral Music and organist at New York's Cathedral Church of Saint John the Divine. He is also Music Director of the Oratorio Society of New York and of Musica Sacra. He is Director of Choral Activities at the Manhattan School of Music and on the graduate faculty of the Juilliard School. He is organist of the New York Philharmonic and the American Symphony Orchestra.

Tritle holds graduate and undergraduate degrees from the Juilliard School in organ performance and choral conducting. He has been featured on *ABC World News Tonight*, *National Public Radio*, and *Minnesota Public Radio*, as well as in the *New York Times* and the *Wall Street Journal*.

### **About Lori Guilbeau**

Soprano Lori Guilbeau returns to her home state of in the 2014–15 season for Verdi's *Requiem* with the Louisiana Philharmonic and to Theater Kiel for Mahler's Symphony No. 2. She also returns to the Metropolitan Opera as the High Priestess in *Aida* as and for the company's production of *Don Carlo*.

Recent engagements include the title role of *Ariadne auf Naxos* (Theater Kiel), Esmeralda in Schmidt's *Notre Dame* (American Symphony Orchestra), Giorgetta in *Il tabarro* (Lidaland in Oslo), and Fiordiligi in *Così fan tutte* (Shreveport Opera). Concert performances include Strauss's *Vier letzte Lieder* (Monterey Symphony) and Verdi's *Requiem* (East Alabama Arts Association). Ms. Guilbeau was presented in recital by the George London Foundation, Marilyn Horne Foundation, and Weill Music Institute at Carnegie Hall.

Ms. Guilbeau is a 2010 grand-prize winner of the Metropolitan Opera National Council Auditions, recipient of the George London/Leonie Rysanek Award from the George London Foundation, and first-prize winner in the Gerda Lissner International Vocal Competition. She holds both a Bachelor and Master of Music from the Manhattan School of Music.

### **About Sara Murphy**

Sara Murphy, "a gorgeous, deep, dark mezzo-soprano" (*New York Times*), is a versatile rising artist in concert, opera, and recital. Highlights of the current season include Ligeti's *Requiem*, Schnittke's *Nagasaki*, and Hindemith's *The Long Christmas Dinner* with American Symphony Orchestra; *Messiah* and Verdi's *Requiem* with Oratorio Society of New York; and a return to Cincinnati May Festival in recital.

In 2014, Sara debuted at Cincinnati May Festival in Mahler's Symphony No. 8, Beethoven's Symphony No. 9, and Tchaikovsky's *Ode to Joy* with the Cincinnati Symphony Orchestra. Other notable performances included Verdi's *Requiem* at Bard College and Elgar's *Dream of Gerontius* at the Berkshire Choral Festival.

In 2013, she appeared at the Ravinia Festival with the Chicago Symphony Orchestra, earning critical acclaim for Britten's *Phaedra*, Barber's *Dover Beach*, and as the High Priestess in Verdi's *Aida*. She was the first-prize winner in the 2013 Oratorio Society of New York Solo Vocal Competition.

### **About Alex Richardson**

Tenor Alex Richardson's credits include the title role in the U.S. premiere of *Alemto* by Franco Faccio, Opera Southwest and Baltimore Concert Opera; Vanya in Janáček's *Kát'a Kabanová*, Spoleto USA; Molqi in John Adams's *The Death of Klinghoffer*, Long Beach Opera; and a Los Angeles Philharmonic debut in a work by Dutch composer, Louis Andriessen. He has soloed with the Boston Symphony Orchestra and the Tanglewood Festival; sang with the BSO in *Salome* under the baton of Andris Nelsons; and returned in Szymanowski's *King Roger* this spring. Career highlights include Tom Buchanan (*The Great Gatsby*) at Tanglewood; Steuermann (*Der fliegende Holländer*), and Rinuccio (*Gianni Schicchi*), Princeton Festival; Alfredo (*La traviata*) and the Duke (*Rigoletto*), Festival de Belle-Île, France; and the title role (*Werther*) cover, Washington National Opera. He has been honored by the Metropolitan Opera National Council Auditions and the Licia Albanese-Puccini Foundation and holds degrees from the University of Colorado and Manhattan School of Music.

### **About Matthew Anchel**

Bass Matthew Anchel, called "a voice to watch" by the Wall Street Journal, was a grand finalist in the 2013 Metropolitan Opera National Council Auditions, and has been on the roster of the Metropolitan Opera for the past two seasons, covering in numerous productions.

Recent engagements include a debut with Opera San Antonio in their production of *Salome*, Ferrando in *Il Trovatore* and the Bonze in *Madama Butterfly*, both with Opera San Jose; the Bass solo in the Mozart *Requiem* with Allentown Symphony; and a return to Opera Theatre of Saint Louis for Sarastro in *The Magic Flute*. Mr. Anchel was a young artist with LA Opera as a member of the Domingo-Thornton Young Artist Program and was a member of the ensemble with Oper Leipzig singing numerous roles.

### **About the Cathedral**

The Cathedral of St. John the Divine is the Cathedral of the Episcopal Diocese of New York. It is chartered as a house of prayer for all people and a unifying center of intellectual light and leadership. People from many faiths and communities worship together in services held more than 30 times a week; the soup kitchen serves roughly 25,000 meals annually; social service outreach has an increasingly varied roster of programs; the distinguished Cathedral School prepares young students to be future leaders; Adults and Children in Trust, the renowned preschool, afterschool, and summer program, offers diverse educational and nurturing experiences; the outstanding Textile Conservation Lab preserves world treasures; concerts, exhibitions, performances, and civic gatherings allow conversation, celebration, reflection, and remembrance—such is the joyfully busy life of this beloved and venerated Cathedral.

### **About Manhattan School of Music**

One of the world's leading music conservatories, Manhattan School of Music is deeply committed to excellence in education, performance, and creative activity, and to the cultural enrichment of the larger community. Founded as a settlement music school by Janet Daniels Schenck in 1918, today it is recognized for its superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; a world-renowned artist-teacher faculty; and innovative curricula. The more than 800 concerts and recitals Manhattan School of Music presents each year are recognized as some of the finest musical events in New York City.

With its tradition of excellence, outstanding faculty, and location in one of the world's most vital cultural centers, MSM prepares students to be passionate performers and composers and imaginative, effective contributors to the arts and to society. Our graduates are among the most distinguished artists performing in concert halls, opera houses, and on jazz stages throughout the world today, while others have gone on to successful careers in education, arts administration, law, information technology, and medicine.

### **About the Oratorio Society of New York**

Since its founding in 1873, the Oratorio Society of New York, New York's own 200-voice avocational chorus, has become the city's standard for grand, joyous choral performance. "The sheer energy of the Society's sound had an enveloping fervor," wrote Allan Kozinn in the *New York Times* of a 2008 presentation of Brahms's *Ein Deutsches Requiem*, and of a 2005 performance of Handel's *Messiah*, Jeremy Eichler said in the *Times*, "this was a vibrant and deeply human performance, made exciting by the sheer heft and depth of the chorus's sound."

The Oratorio Society has performed the world, U.S., and New York premieres of works as diverse as Brahms's *Ein Deutsches Requiem* (1877), Berlioz's *Roméo et Juliette* (1882), a full-concert production of Wagner's *Parsifal* at the Metropolitan Opera House (1886), Tchaikovsky's a cappella *Legend* and *Pater noster* (1891) and *Eugene Onegin* (1908), the now-standard version of *The Star Spangled Banner* (1917; it became the national anthem in 1931), Bach's B-minor Mass (1927), Dvořák's *St. Ludmila* (1993), Britten's *The World of the Spirit* (1998), Juraj Filas's *Song of Solomon* (2012), and Paul Moravec's *Blizzard Voices* (2013), as well as works by Handel, Liszt, Schütz, Schubert, Debussy, Elgar, and Saint Saëns, among others. On its 100th anniversary the Oratorio Society received the Handel Medallion, New York City's highest cultural award, in recognition of these contributions.

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