IN THE HOLINESS OF TRUTH
IN THE HOLINESS OF TRUTH

IN MEMORY OF
HIS Eminence
Edward Michael Cardinal Egan

-submit-

EVENING PRAYER

Reverend Monsignor
Robert T. Ritchie
Rector, Saint Patrick’s Cathedral
Celebrant

CONCERT

Matthew Polenzani
Stephen Costello
Angela Meade
Janaí Brugger
Metropolitan Opera Artists

St. Patrick’s Cathedral Choir
Dr. Jennifer Pascual, Director

Thursday of the Fifth Week of Lent

Saint Patrick’s Cathedral
“America’s Parish Church”
New York City

April 6, 2017
6:30 p.m.
For his motto, Cardinal Egan uses the phrase “IN THE HOLINESS OF TRUTH.” This phrase is taken from Saint Paul’s Epistle to the Ephesians (Eph. 4:24) which states, “You must put on that new person created according to God, in justice and holiness of truth.” By the use of this phrase, Cardinal Egan expresses his profound belief that, in a continuation of his ministry as an ecclesiastical educator, it is the essential duty of a bishop to teach God’s holy people that which they will need to gain salvation, in the holiness of truth that is Jesus Christ.

–Deacon Paul J. Sullivan, from the Significance of the Coat of Arms of Edward Cardinal Egan
His Eminence

Edward Michael Cardinal Egan
1932-2015

Born - April 2, 1932
Ordained Priest - December 15, 1957
Ordained Titular Bishop of Allegheny and Auxiliary Bishop of New York - May 22, 1985
Installed Bishop of Bridgeport - December 14, 1988
Installed Archbishop of New York - June 19, 2000
Created Cardinal Priest of Saints John and Paul - February 21, 2001
Archbishop Emeritus of New York - February 23, 2009
Entered Eternal Life - March 5, 2015
THE ORDER OF SERVICE

CALL TO WORSHIP

Presider:

Assembly:

O God, come to my assistance. Lord, make haste to help me.

All:

Glory to the Father, and to the Son, and to the Holy Spirit:

as it was in the beginning, is now, and will be for ever. Amen.

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HYMN

“Abide with Me”

EVENTIDÉ

1. Abide with me, fast falls the eventide,
earth's joys grow dim, its glories pass away;
when other helpers fail and comforts flee,
change and decay in all around I see.

2. Swift to its close ebbs our life's little day,
What but Thy grace can foil the temper's pow'r?
Who like Thyself my guide and stay can be?
Heav'n's morning breaks and earth's vain shadows flee.

3. I need Thy presence ev'ry passing hour,
Shine through the gloom and point me to the skies.

4. Hold Thou Thy word before my closing eyes,
When other helpers fail and comforts flee.

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Antiphon

Cantor first, then all:
I cried to you, Lord, and you healed me;
I will praise you forever.

All: I will praise you, Lord, you have rescued me and have not let my enemies rejoice over me.

O Lord, I cried to you for help and you, my God, have healed me.
O Lord, you have raised my soul from the dead, restored me to life from those who sink into the grave.

Sing psalms to the Lord, you who love him, give thanks to his holy name.
His anger lasts a moment; his favor through life.
At night there are tears, but joy comes with dawn.

I said to myself in my good fortune: “nothing will ever disturb me.”
Your favor had set me on a mountain fastness, then you hid your face and I was put to confusion.
To you, Lord, I cried, to my God I made appeal: “What profit would my death be, my going to the grave? can dust give you praise or proclaim your truth?”

The Lord listened and had pity. The Lord came to my help. For me you have changed my mourning into dancing, you removed my sackcloth and clothed me with joy. So my soul sings psalms to you unceasingly. O Lord my God, I will thank you forever.

Glory to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and will be forever. Amen.

*All repeat antiphon:*
I cried to you, Lord, and you healed me; I will praise you forever.

II Psalm

Happy the man whose offense is forgiven whose sin is remitted. O happy the man to whom the Lord imputes no guilt, in whose spirit is no guile.
I kept it secret and my frame was wasted.
I groaned all the day long
for night and day your hand
was heavy upon me.
Indeed, my strength was dried up
as by the summer’s heat.

But now I have acknowledged my sins;
my guilt I did not hide.
I said: “I will confess my offense to the Lord.”
And you, Lord, have forgiven the guilt of my sin.

So let every good man pray to you
in the time of need.
The floods of water may reach high
but him they shall not reach.

You are my hiding place, O Lord;
you save me from distress.
You surround me with cries of deliverance.
I will instruct you and teach you
the way you should go;
I will give you counsel
with my eye upon you.

Be not like horse and mule, unintelligent,
needing bridle and bit,
else they will not approach you.

Many sorrows has the wicked
but he who trusts in the Lord,
loving mercy surrounds him.

Rejoice, rejoice in the Lord,
exult, you just!
O come, ring out your joy,
all you upright of heart.

Glory to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now,
and will be forever. Amen.
Antiphon

*Cantor first, then all:*

The Father has given Christ all power, honor *and* kingship; all people *will* obey him.

*All: We praise you,* the Lord God *Almighty,*
who is *and* who was.
You have assumed *your* great power,
you have *begun* your reign.

The nations have raged *in* anger,
but then came your *day* of wrath
and the moment to judge *the* dead:
the time to reward your servants the prophets
and the holy ones *who* revere you,
the great and the *small* alike.

Now have salvation and power *come,*
the reign of our God and the authority of his *Anointed* One.
For the accuser of our brothers *is* cast out,
who night and day accused them *before* God.

They defeated him by the blood of *the* Lamb
and by the word *of* their testimony;
love for life did not deter them *from* death.
So *rejoice,* you heavens,
and you that *dwell* therein!

Glory to the Father, and to *the* Son,
and to the *Holy* Spirit.
As it was in the beginning, *is* now,
and will be forever. Amen.

*All repeat antiphon.*
**READING**

Hebrews 13:12-15

Jesus suffered outside the gate,
    to consecrate the people by his own Blood.
Let us then go to him outside the camp,
    bearing the reproach that he bore.
For here we have no lasting city,
    but we seek the one that is to come.
Through him then let us continually offer God a sacrifice of praise,
    that is, the fruit of lips that confess his name.

**REMARKS**

**RESPONSORY**

Cantor, then all:

To you, O Lord, I make my prayer for mercy.

Cantor:

Heal my soul, for I have sinned against you.

All:

I make my prayer for mercy.

Cantor:

Glory to the Father, and to the Son, and to the Holy Spirit:

All:

To you, O Lord, I make my prayer for mercy.

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**Gospel Canticle**

"Magnificat"

Lorenzo Perosi

**Antiphon**

_Cantor first, then all:_

You are not yet fifty years old; how can you have seen Abraham?

In very truth I tell you, before Abraham was I AM.

My soul proclaims the greatness of the Lord, my spirit rejoices in God my Savior.

For he has looked with favor on his lowly servant.

From this day all generations will call me blessed:

the Almighty has done great things for me, and holy is his name.

He has mercy on those who fear him in every generation.

He has shown the strength of his arm he has scattered the proud in their conceit.

He has cast down the mighty from their thrones, and has lifted up the lowly.

He has filled the hungry with good things, and the rich he has sent away empty.

He has come to the help of his servant Israel for he has remembered his promise of mercy,

the promise he made to our fathers, to Abraham and his children forever.

Glory to the Father, and to the Son, and to the Holy Spirit;

As it was in the beginning, is now, and will be forever. Amen.

_All Repeat Antiphon._

**Intercessions**

Presider: Christ the Lord gave us a new commandment, of love for each other. Let us pray to him:

Good Master, teach us to love you in our neighbor,

_and in serving them to serve you._

On the cross you asked pardon for your executioners,

_and give us strength to love our enemies and to pray for those who persecute us._

Through the mystery of your body and blood, deepen our love, our perseverance and our trust,

_and strengthen the weak, console the sorrowful, and give hope to the dying._
Light of the world, you gave sight to the man born blind when he had washed in
the pool of Siloam,
—enlighten catechumens through the water of baptism and the word of life.

Give to the dead, especially your servant, Edward Cardinal Egan, the perfect joy
of your eternal love,
—and number us also among your chosen ones.

Presider: Let us pray with confidence as Jesus taught us:

\[\text{CONCLUDING PRAYER}\]

Presider: Lord, come to us: free us from the stain of our sins.
Help us to remain faithful to a holy way of life,
and guide us to the inheritance you have promised.
Grant this through our Lord Jesus Christ, your Son,
who lives and reigns with you and the Holy Spirit,
one God, for ever and ever.

All: Amen.
Eternal rest eternal grant to them, O Lord, and let perpetual light shine upon them.

If you must leave during the concert, kindly do so only at the conclusion of a work.

Program

Matthew Polenzani, Tenor
Stephen Costello, Tenor
Angela Meade, Soprano
Janai Brugger, Soprano
Metropolitan Opera
Vlad Iftinca, Accompanist

St. Patrick’s Cathedral Choir
Dr. Jennifer Pascual, Director of Music
Daniel Brondel, Associate Director of Music
Michael Hey, Assistant Director of Music
Biographies

Tenor Matthew Polenzani is one of the most gifted and distinguished lyric tenors of his generation. His elegant musicianship, innate sense of style and dramatic commitment find him at virtually every leading operatic, concert and recital venue in the world.

Matthew Polenzani’s 2016/17 season opens with his return to the Bavarian Staatsoper for a new production of Donizetti’s La Favorite. On the same stage, the tenor is also Rodolfo and Tamino in the revivals of La Bohème and Die Zauberflöte. The Metropolitan Opera in New York has been, and continues to be his artistic home, and he returns there to star in the productions of Idomeneo, Der Rosenkavalier (staging by Robert Carsen) and Don Giovanni. Moreover, in his hometown Chicago he will be Tamino in Die Zauberflöte at the Lyric Opera. In concert, Matthew Polenzani joins the New York Philharmonic for Händel’s Messiah and he sings Mahler’s Des Knaben Wunderhorn at the Carnegie Hall in New York.

In the 2015/2016 season, Mr. Polenzani was Don Ottavio at the Opéra National de Paris in Michael Haneke’s acclaimed Don Giovanni. He sang Werther at the Bayerische Staatsoper and at the Vienna Staatsoper and he debuted at the Gran Teatre del Liceu in Barcelona singing Rodolfo in Puccini’s La Bohème. At the Metropolitan Opera in New York he debuted the roles of Nadir in Les Pêcheurs de Perles and Roberto Devereux, in a production by Sir David McVicar, with both operas being featured on the Met’s Live in HD series, broadcast to more than 2000 movie theaters worldwide. Moreover, the tenor essayed Die Schöne Müllerin at Northwestern University, as part of the opening season in the brand new Mary B. Galvin Recital Hall, with Alan Darling at the piano. Concert appearances included the participation in the Mostly Mozart Gala event at New York’s Fischer Hall, a concert at the Ravinia Festival with pianist Kevin Murphy, and a Liederabend in Frankfurt at Oper Frankfurt with Julius Drake.

Among the many highlights from recent Metropolitan Opera seasons are the premieres of Bartlett Sher’s production of L’elisir d’amore, which opened the 2012 season, and Sir David McVicar’s production of Maria Stuarda (issued on DVD by Erato), Willy Decker’s production of La traviata, Julie Taymor’s legendary Die Zauberflöte (DVD available from the Metropolitan Opera), and revivals of Les Contes d’Hoffmann, Rigoletto, Don Pasquale (issued on DVD by Deutsche Grammophon), Don Giovanni, Roméo et Juliette, Il barbiere di Siviglia, Così fan tutte, Falstaff, Die Meistersinger von Nürnberg (DVD available from Deutsche Grammophon) and L’Italiana in Algeri. To date, he has sung over 300 performances at the Met, many conducted by his musical mentor, James Levine. Across America, he has sung with Lyric Opera Chicago, San Francisco Opera, Seattle Opera and the Los Angeles Opera, among others, in repertory that includes La clemenza di Tito, Werther, Les Contes d’Hoffmann, La traviata, Roméo et Juliette, Die Entführung aus dem Serail, Don Giovanni, Don Pasquale, Il barbiere di Siviglia and Die Zauberflöte.
Following Matthew Polenzani’s debut as Gérald in Delibes’s Lakmé with Opéra National de Bordeaux in France in 1998, appearances in other major European theaters include productions of Don Pasquale and La Traviata at the Teatro Comunale in Florence, the Aix-en-Provence Festival (DVD available on Bel Air Classiques) and on a tour of Japan with Torino’s Teatro Regio; La Traviata at the Opernhaus Zurich, I Capuleti e I Montecchi at the Paris Opera; L’elisir d’amore and Die Zauberflöte at Bayerische Staatsoper; L’elisir d’amore at the Vienna Staatsoper, Teatro San Carlo and Teatro dell’Opera di Roma; Così fan tutte and Idomeneo at Covent Garden with Sir Colin Davis and in Paris with Philippe Jordan; Lucia di Lammermoor in Paris, Vienna and Frankfurt; La Damnation de Faust at Frankfurt Opera and Berlin at the Deutsche Oper; Manon, in London, and on a tour of Japan with the Royal Opera House, Covent Garden; Idomeneo in Torino with Gianandrea Noseda, Manon with Fabio Luisi and La traviata at La Scala; Rigoletto at the Vienna State Opera conducted by Jesus Lopez-Cobos, and Don Giovanni at the Salzburg Festival (DVD available on EuroArts).

Mr. Polenzani is in great demand for symphonic work for the world’s most influential conductors including Pierre Boulez, James Conlon, Sir Colin Davis, Riccardo Frizza, Rafael Frühbeck de Burgos, Louis Langrée, James Levine, Jesús López-Cobos, Lorin Maazel, Riccardo Muti, Sir Antonio Pappano, Sir Simon Rattle, Wolfgang Sawallisch, Leonard Slatkin, Sir Jeffrey Tate, Michael Tilson Thomas, Franz Welser-Möst, David Zinman, Riccardo Chailly, Daniel Harding and with many major orchestras both in the United States and Europe, including the Berlin Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, Cincinnati Symphony, Minnesota Orchestra, Mostly Mozart Festival Orchestra, St. Louis Symphony, Orchestra del Santa Cecilia, Orchestre National de France, Münchner Philharmoniker, Orchestra Giovanile “L. Cherubini” at the Salzburg Whitsun Festival and the Ensemble Orchestra de Paris at the Saint Denis Festival.

In recital, Matthew Polenzani has appeared in numerous venues across America with Julius Drake, and at Wigmore Hall (available on CD from the Wigmore Hall label). He has also appeared with noted pianist Richard Goode in a presentation of Janáček’s The Diary of One Who Vanished at Carnegie’s Zankel Hall, and in recital at the Verbier Festival with pianist Roger Vignoles (commercially available on CD on VAI). Mr. Polenzani was honored to have sung on all three stages of Carnegie Hall in one season: in concert with the MET Chamber Ensemble at Zankel Hall; in solo recital with James Levine at the piano in Weill Hall; and in a Schubert Liederabend on the stage of Isaac Stern Auditorium with colleagues Renée Fleming, Anne Sofie Von Otter, and René Pape, again with James Levine as pianist.

Matthew Polenzani was the recipient of the 2004 Richard Tucker Award and Metropolitan Opera’s 2008 Beverly Sills Artist Award. An avid golfer, he makes his home in suburban New York with his wife, mezzo-soprano Rosa Maria Pascarella and their three sons.
As the Associated Press observes, **Stephen Costello** is “a prodigiously gifted singer whose voice makes an immediate impact.” The Philadelphia-born tenor quickly established a reputation as a “first-class talent” (*Opera News*) after coming to national attention in 2007, when, aged 26, he made his Metropolitan Opera debut on the company’s season-opening night. Two years later Costello won the prestigious Richard Tucker Award, and he has since appeared at many of the world’s most important opera houses and music festivals, including London’s Royal Opera House, Covent Garden; the Deutsche Oper Berlin; the Vienna State Opera; the Lyric Opera of Chicago; San Francisco Opera; Washington National Opera; and the Salzburg Festival. In 2010 he created the role of Greenhorn (Ishmael) in the Dallas Opera’s celebrated world-premiere production of Jake Heggie and Gene Scheer’s *Moby-Dick*, prompting *Opera* magazine to hail him as “a tenor of ineffable sensitivity” and “unfailing elegance in singing.”

Costello returns to the Dallas Opera to launch the 2016-17 season, making his role debut as Lensky in the company’s season-opening production of Tchaikovsky’s *Eugene Onegin*, before reprising his account of Greenhorn in *Moby-Dick*. Fall also marks his debut with the Boston Symphony and Andris Nelsons, under whose leadership he joins Renée Fleming for concert performances of Strauss’s *Der Rosenkavalier*. In the New Year, he heads back to the Metropolitan Opera to make his house title role debut in Bartlett Sher’s hit staging of Gounod’s *Roméo et Juliette*, and revisit his portrayal of the Duke of Mantua in Michael Mayer’s Vegas setting of Verdi’s *Rigoletto*. In Europe, besides giving his signature account of Rodolfo in *La bohème* at Madrid’s Teatro Real, he makes his Paris Opera debut as Camille in Lehár’s *Merry Widow*.

The tenor launched his past season with two fall productions at the Met, where he made his company role debut as the Duke in Mayer’s take on *Rigoletto*, and reprised his Lord Percy in Donizetti’s *Anna Bolena*. Other season highlights included several notable firsts: besides singing his first Des Grieux in Massenet’s *Manon* at Dallas Opera, and making house role debuts both as Verdi’s Duke at Madrid’s Teatro Real and Edgardo in a new production of Donizetti’s *Lucia di Lammermoor* at the Royal Opera House, he also made his Santa Fe Opera debut in the title role of *Roméo et Juliette*. At the Vienna State Opera this June, he sings Nemorino in a new staging of Donizetti’s *L’elisir d’amore*.

Costello made his professional debut in 2005 with the Opera Orchestra of New York at Carnegie Hall. The following year brought his European debut, as Nemorino with Opéra National de Bordeaux, and his first appearances at the Dallas Opera and Fort Worth Opera, as Puccini’s Rodolfo. Noteworthy subsequent debuts have included the Salzburg Festival, as Cassio in *Otello*; Covent Garden, as Carlo in *Linda di Chamounix*; Lyric Opera of Chicago, as Camille in *The Merry Widow*; San Diego Opera and Moscow’s Tchaikovsky Concert Hall, both in the title role of *Roméo et Juliette*; the Glyndebourne Festival, as Nemorino; and the Vienna State Opera and Berlin State Opera, both as Rodolfo in *La bohème*. At San Diego Opera, Costello made role debuts as the Italian Singer in *Der Rosenkavalier* and in the title role of *Faust*, besides opening the company’s 2012-13 season with his first appearances as Tonio in Donizetti’s *La fille du régiment*. 
At the Dallas Opera, Costello played the tenor lead in each of Donizetti’s three Tudor operas, before reprising Lord Percy opposite Anna Netrebko for his second opening-night performance at the Met, in the company’s premiere presentation of Anna Bolena. He and Netrebko appeared on PBS’s Charlie Rose to discuss the new production, which was transmitted worldwide in the Met’s Live in HD series. For his Los Angeles Opera debut, Costello portrayed Rodolfo in La bohème; for his first appearances at Washington National Opera, he resumed the role of Greenhorn in Heggie/Scheer’s Moby-Dick; and for his Houston Grand Opera debut, he scored glowing reviews as the Duke of Mantua in Rigoletto. Other career highlights saw him headline “BrAVA Philadelphia!” – the Academy of Vocal Arts’ 80th Anniversary Gala Concert – at Philadelphia’s Kimmel Center, and undertake the male lead in La traviata, both for the historic first live webcast of a complete opera from London’s Royal Opera House, and in a San Francisco Opera production that was simulcast to thousands in AT&T Park, home of baseball’s San Francisco Giants.

Costello’s performance as Cassio in Verdi’s Otello, under Riccardo Muti’s leadership at the Salzburg Festival, was released on DVD in 2010 (Major/Naxos), and his Covent Garden debut in Linda di Chamounix was issued on CD a year later (Opera Rara). His star turn in San Francisco Opera’s Moby-Dick, televised nationwide on PBS’s Great Performances, was released on DVD in 2013 (SFO) and named an “Editor’s Choice” by Gramophone. Similarly, his appearance alongside Renée Fleming, Joyce DiDonato, and other operatic luminaries in 2013’s Richard Tucker Gala, which celebrated the legendary tenor’s centennial, was broadcast on PBS’s Live from Lincoln Center and subsequently issued on DVD. The same year saw the release of here/after: songs of lost voices (PentaTone), featuring the tenor’s world premiere recording of Jake Heggie’s Friendly Persuasions: Homage to Poulenc.

Besides winning the 2009 Richard Tucker Award, Stephen Costello has previously received other grants from the Richard Tucker Music Foundation, as well as taking First Prize in the 2006 George London Foundation Awards Competition, First Prize and Audience Prize in the Giargiari Bel Canto Competition, and First Prize in the Licia Albanese-Puccini Foundation Competition. A native of Philadelphia, he is a graduate of the city’s famed Academy of Vocal Arts.

Hailed as “the most talked about soprano of her generation” (Opera News), American soprano Angela Meade is the winner of both the Metropolitan Opera’s 2012 Beverly Sills Artist Award and the 2011 Richard Tucker Award. In 2008 she joined an elite group of history’s singers when, as Elvira in Verdi’s Ernani, she made her professional operatic debut on the Met stage. Since then she has fast become recognized as one of today’s outstanding vocalists, excelling in the most demanding heroines of the 19th-century bel canto repertoire as well as in the operas of Verdi and Mozart. As the New Yorker put it, “Meade is astounding. … She has exceptional dynamic control, able to move from floating pianissimos to sudden dramatic swells. The coloratura
effects – rapid runs, trills, delicate turns, and so on – are handled with uncommon ease. She is a very musical singer, naturally and intelligently riding the phrase.”

In the 2016-17 season, Angela Meade will join the Teatro Real in Madrid as Lucrezia in concert performances of Verdi’s *I due Foscari*, opposite Plácido Domingo and Michael Fabiano, conducted by Pablo Heras-Casado. She will return to Madrid later in the season to sing her signature role of Norma and also to the Met for Donna Anna in Mozart’s *Don Giovanni*, conducted by Plácido Domingo. Ms. Meade will perform concert performances of Rossini’s *Ermione* with the Russian National Orchestra, as well as with the Opéra de Lyon orchestra in Lyon and Paris at the Théâtre des Champs-Elysées. Later, she returns to Spain to sing at the Teatro de la Maestranza in Seville in the title role of Donizetti’s *Anna Bolena*. She will later return to Bilbao for Lina in Verdi’s *Stiffelio* with the Asociación Bilbaina de Amigos de la Ópera (ABAO Bilbao), a debut role. In concert, she will return to the Los Angeles Philharmonic Orchestra with Gustavo Dudamel for Janáček’s *Glagolitic Mass*, make her Japanese debut in Tokyo with the NHK Symphony in Mahler’s *Symphony No. 8*, conducted by Paavo Järvi, join the Met for their 50th Anniversary celebration concert, Verdi’s Requiem for a debut with Houston Grand Opera, perform Martinu’s *The Epic of Gilgamesh* with the Grant Park Music Festival, as well as Washington Concert Opera’s 30th Anniversary gala, and present a solo recital with Performance Santa Fe.

In the 2015-16 season, Meade performed Leonora in Verdi’s *Il trovatore* on both sides of the Atlantic, at the Met, and Deutsche Oper Berlin. She revisited her celebrated portrayal of Bellini’s *Norma* at Los Angeles Opera and performed selections from Don Giovanni with the Baltimore Symphony. Returning to Opera Orchestra of New York with Eve Queler, Ms. Meade performed the title role in Donizetti’s rarity *Parisina*. In concert, she returned to the Philadelphia Orchestra for a New Year’s Eve Gala and performances of Mahler’s *Symphony No. 8* under Yannick Nézet-Séguin, to celebrate the 100th anniversary of the symphony’s U.S. premiere, as well as to her alma mater, Pacific Lutheran University, for a Christmas concert that was broadcast on PBS. Besides making her Cincinnati Symphony debut of Rachmaninoff’s *The Bells*, and her St. Louis Symphony debut in Beethoven’s Ninth, she sings Verdi’s *Requiem* on three continents: with the Boston Philharmonic, Brazil’s Fundação Orquestra Sinfônica do Estado de São Paulo, and with Spain’s Asociación Bilbaina de Amigos de la Ópera (ABAO Bilbao).

Last season saw Meade – the face of the Opera News 2014 “Diva Issue” – reprise Verdi’s Elvira at the Met, this time singing opposite Plácido Domingo under the leadership of James Levine. She undertook the title role of Ermione at Palacio de la Ópera, and, as one of the few sopranos to feature all three of Donizetti’s Tudor queens in her repertoire, headlined *Maria Stuarda* in concert at Oregon’s Astoria Music Festival. Again in Donizetti, she joined Sir Mark Elder and the Hallé Orchestra to record the composer’s lesser-known opera *Le duc d’Albe* for future release by Opera Rara. In concert, Verdi’s *Requiem* was the vehicle for debuts with the New York Philharmonic, under Alan Gilbert; at London’s BBC Proms, with Donald Runnicles leading the BBC Scottish Symphony; and with Spain’s Oviedo Filarmonía. She also joined the Philadelphia Orchestra for Mahler’s Second in
Philadelphia and at Carnegie Hall; sang Beethoven’s Ninth with the BBC Scottish Symphony; and headlined concert performances of Rossini’s *Guglielmo Tell* with the orchestra of the Teatro Regio di Torino and Gianandrea Noseda in Edinburgh, Italy, and on a high-profile North American tour.

Since her momentous Met debut, Meade’s numerous returns to the storied New York house include starring in the title roles of Norma and Sir David McVicar’s new *Anna Bolena*; as Leonora in *Il trovatore*; as Alice Ford in a new *Falstaff* under James Levine, as seen around the world in the Met’s Live in HD series and just released on DVD by Decca Classics; and as Mozart’s Countess in *Le nozze di Figaro*. She also reprised Verdi’s Elvira in a production seen both in the Met’s Live in HD series and as a Great Performances at the Met presentation on PBS-TV. At Carnegie Hall, she headlined Bellini’s *Beatrice di Tenda* and appeared in Rossini’s *Moïse et Pharaon*, while at Lincoln Center she sang Giselda in Verdi’s *I Lombardi* with the Opera Orchestra of New York.

Other highlights of recent seasons include debuts at the Vienna State Opera as Elena in Verdi’s *I vespri siciliani*; Deutsche Oper Berlin and Oper Frankfurt, in concert performances of Verdi’s *I due Foscari* and Puccini’s *Edgar*, respectively; Italy’s Teatro Regio di Torino as Mathilde in a new production of *Guglielmo Tell*; Los Angeles Opera and Cincinnati Opera as Donna Anna in *Don Giovanni*; and, in her first fully-staged title portrayal of *Norma*, at Washington National Opera, where she was subsequently honored as “2013 Artist of the Year.” She was catapulted to prominence in a 2010 concert performance of *Norma* at the Caramoor International Music Festival, where she has also triumphed as Hélène in Verdi’s *Les vêpres siciliennes*, and in the title roles of Donizetti’s *Lucrezia Borgia* and Rossini’s *Semiramide*. In 2010, Meade made her European operatic debut at The Wexford Festival in the title role of Mercadante’s rarely staged *Virginia*.

On the concert stage, Meade has appeared in recital at the Kennedy Center, and as soloist with the New York Philharmonic, Baltimore Symphony, Boston Symphony, Cleveland Orchestra, Houston Symphony, Minnesota Orchestra, Montreal’s Orchestre Métropolitain, Philadelphia Orchestra, Pittsburgh Symphony, Saint Paul Chamber Orchestra, San Antonio Symphony, and Seattle Symphony, among others. Conductors with whom she has collaborated include Roberto Abbado, Marin Alsop, Marco Armiliato, Thomas Dausgaard, Charles Dutoit, Riccardo Frizza, Manfred Honeck, Sebastian Lang-Lessing, James Levine, Fabio Luisi, Yannick Nézet-Séguin, Donald Runnicles, Gerard Schwarz, and Osmo Vänskä.

A native of Washington State and an alumna of the Academy of Vocal Arts, Angela Meade has triumphed in an astounding number of vocal competitions: 57 in all, including many of the opera world’s most important prizes. In addition to being a winner at the 2007 Met National Council Auditions, as documented in *The Audition*, a film that was subsequently released on DVD by Decca, she was the first singer to take first prize in both the opera and operetta categories of Vienna’s prestigious Belvedere Competition.
Janai Brugger, a 2012 winner of Placido Domingo’s prestigious Operalia competition and of the Metropolitan Opera National Council Auditions, begins the 2016-17 Season at the Metropolitan Opera of New York in several roles: Jemmy Guillaume Tell (role debut), Michaela Carmen, Pamina The Magic Flute and Marzelline Fidelia (role debut).

This year the proud recipient of the 2016 Marian Anderson Award, the artist also gives a recital at the Kennedy Centre in Washington DC and sings The Messiah at UMS in Ann Arbor. She joins Atlanta Symphony for the role of Amor Orfeo in concerts and a recording, and tackles the challenging role of Zemire in Getry’s rarely heard Zemire et Azor at Saratoga Opera.

Identified by Opera News as one of their top 25 “brilliant young artists” (October 2015 issue), Janai appeared Last season in the Metropolitan Opera’s Rising Stars concert series and made several US concert and recital appearances, along with her highly successful debut as Norina Don Pasquale at Palm Beach Opera. She revived the role of Musetta La Boheme at Los Angeles Opera under the baton of Gustavo Dudamel.

Recent highlights include the role of Pamina Die Zauberflote in which she made her UK debut at the Royal Opera House Covent Garden to great acclaim, and formely sang at Los Angeles Opera in a new production by Barrie Kosky; Liu Turandot at the Metropolitan Opera of New York where she also sang the role of Helena The Enchanted Island.

In previous seasons, the artist made her debut as Michaela Carmen with Opera Colorado; she sang High Priestess Aida at the Hollywood Bowl with Los Angeles Philharmonic, Juliette Romeo et Juliette at Palm Beach Opera, and, as a member of the Domingo-Thornton Young Artist Program, her Los Angeles Opera appearances include Barbarina Le Nozze di Figaro under the baton of Placido Domingo, Page Rigoletto with James Conlon, and Musetta La Boheme with Patrick Summers.

Miss Brugger appears frequently in concert and in recital; she sang at the Peter Dvorsky Festival in the Czech Republic; with the Cincinnati Symphony Orchestra during the May Festival and at Ravinia Festival with Chicago Symphony Orchestra as First Lady Die Zauberflöte both under the baton of James Conlon; at Grant Park Festival’s Fourth of July open air concert before 10,000 people, with the Philadelphia Orchestra in their 2013 gala concert performance.

A native of Chicago, the artist obtained a Master’s degree from the University of Michigan, where she studied with the Late Shirley Verrett. She won her Bachelor’s degree from DePaul University where she studied with Elsa Charlston. In 2010, Miss Brugger participated in The Merola Opera Program at San Francisco Opera, and went onto become a young artist at Los Angeles Opera for two seasons.

Future engagements include return engagements at the Metropolitan Opera and the Royal Opera House Covent Garden.
St. Patrick’s Cathedral Choir, directed by Dr. Jennifer Pascual, is predominantly a liturgical choir, and the heart of the music program at North America’s most prominent Roman Catholic cathedral. Acclaimed former music directors include Pietro Yon and Charles Courboin. Established in its present form by John Grady, the Choir is made up largely of volunteer singers and a small professional group and prepares music from every era for many liturgies and other special events throughout the year. These include the 10:15am Mass each Sunday (from the first Sunday after Labor Day until the Solemnity of Corpus Christi), the annual A City Singing at Christmas and Irish Heritage concerts, and the nationally televised Midnight Mass for Christmas.

In its liturgical role, the Choir has performed for many heads of state and the Secretary General of the United Nations, and with soloists such as Renée Fleming and Placido Domingo. In 1965, the choir had the distinct honor of singing for His Holiness, Pope Paul VI at St. Patrick’s Cathedral during the historic first Papal Visit ever to the United States. In 1979, the choir sang for His Holiness, Pope John Paul II at St. Patrick’s Cathedral as well as for Mass at Yankee Stadium. The Choir sang again for Pope John Paul II in October 1995 for Mass in Central Park and the recitation of the Rosary at St. Patrick’s Cathedral. During the April 2008 Pastoral Visit to New York by His Holiness, Pope Benedict XVI, the choir sang for Masses at St. Patrick’s Cathedral and Yankee Stadium and for an Ecumenical Prayer Service. They sang for Evening Prayer at St. Patrick’s Cathedral and Mass at Madison Square Garden during the September 2015 Pastoral Visit to New York by His Holiness, Pope Francis.

With the founding of the Friends of Music under John-Michael Caprio, the choir expanded its concert activities and has performed with the Vienna Symphony Orchestra, Wroclaw Philharmonic, members of the Vienna Philharmonic on PBS, the New York Philharmonic under Leonard Bernstein, and at events for the Richard Tucker Music Foundation. The Choir has recorded several CDs and has been featured on Nippon Television, BBC’s “Songs of Praises,” NBC’s “Today” and ABC’s “Good Morning America.”

In May 2008, the choir had the distinguished honor of performing for President George W. Bush at The White House for the National Day of Prayer.

In October 2010, the St. Patrick’s Cathedral Choir traveled to Rome and Vatican City as the only choir from the United States invited to participate in the IX Festivale Internazionale di Musica e Arte Sacra and also performed, once again, for Pope Benedict XVI.
For years, the **Friends of Music** has supported the music ministry at St. Patrick’s Cathedral. Thanks to their generosity, we are able to offer wonderful concerts throughout the year. Contributions are used exclusively to support the non-liturgical music programs at St. Patrick’s Cathedral – the Concert Series, the Guest Choir Concert Series, and the Kilgen Organ Recital Series.

It is only through the continued support of the Friends of Music that these series and their inspiring music are possible. Each gesture of support enables us to continue producing concerts of high-quality music in this majestic space. Every year we must raise the funds needed to cover the operating expenses, since there is not an endowment to support this program and other programs of the Cathedral.

Please consider supporting the Friends of Music at St. Patrick’s Cathedral for the season and be a part of our music history!
**Friends of Music**

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Support includes two (2) reserved seats* to each of the non-organ recital, open seating concerts.

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* The number of reserved seats is limited. All reserved seats **must be requested in advance**, and are fulfilled on a first-come-first-served basis while they are available.
2016-2017
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Thursday, May 18, 2017, 7:00 p.m.

Featuring
Mass in G, D167
Magnificat in C, D486

Performed by
St. Patrick’s Cathedral
Choir and Orchestra

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Saturday, June 24, 2017, 7:00 p.m.

Featuring
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Dr. Lynn Trapp

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