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GLORIA DEI *cantores*



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CHURCH OF THE
TRANSFIGURATION



ABOUT THE
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CONCERTS



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CRITICAL ACCLAIM

“Superb!” —BBC

“One of North America's... finest choirs” —GRAMOPHONE

“Sacred illumination is their mission; they achieve it with sincerity and power.”

—AMERICAN RECORD GUIDE

“Exultation in every note” —FANFARE

“Richly rewarding, generously programmed – a real treat” —CLASSICSTODAY.COM

“They sing with absolute fluency and authority” —GRAMOPHONE

“Seamless ensemble, seductive phrasing” —LOS ANGELES TIMES

“Evokes vast and serene magical spaces” —BOSTON GLOBE

“A world-class concert choir” —WASHINGTON POST

“Beautiful, affecting music” —CHICAGO TRIBUNE

“Expert renditions of Gregorian chant” —NEW YORK TIMES

“Perfectly captures the exultation in every note” —FANFARE

“A quality that lies beyond words” —BOSTON GLOBE

“One of America's most accomplished choirs” —CLEVELAND PLAIN DEALER

“Truly golden sound and beautifully nuanced singing” —AMERICAN RECORD GUIDE

“Technically brilliant and musically assured.” —CLASSICS TODAY

“...they sang with radiant tone and pristine blend.” —BOSTON CLASSICAL REVIEW



GLORIAE DEI
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ABOUT GLORIAE DEI CANTORES

FOUNDED IN 1988, GLORIAE DEI CANTORES from Orleans, MA, under the direction of Richard K. Pugsley, has touched the hearts of audiences in twenty-three countries in Europe, Russia, and North America, receiving extensive critical acclaim for its artistic elegance, performance authenticity, and compelling spirituality. Distributed in the United States and internationally by Naxos and Gloriae Dei Cantores Recordings, the choir's catalog of more than fifty recordings showcases their extensive repertoire, encompassing both masterpieces and rarely performed musical treasures from Gregorian chant to the twenty-first century. "Superb" *BBC*; "Lovely, pure, and radiant" *Gramophone*; "Rapturous a capella passages" *Chicago Tribune*.

Highlights of the choir's career include three invitational tours to Russia; opening the 900th anniversary of St. Mark's Basilica in Venice, Italy; live radio and television broadcasts with the BBC; film soundtracks; the tree-lighting ceremony at Rockefeller Plaza; and performances in some of the finest concert halls throughout Eastern and Western Europe and across the United States.

The choir's collaborative ventures have included a sixteen-city US tour of Mozart's *Requiem* with Philippe Entremont and the Munich Symphony Orchestra (Columbia Artists, CAMI, LLC); performances in the United States and the United Kingdom with Her Majesty's Coldstream Guards; concerts of Mozart's *Requiem* with the St. Petersburg Philharmonic in Russia; numerous collaborations with Vox Caeli Sinfonia; world premiere concerts and recordings with Grammy-award-winning artist Mark O'Connor; and ten Holiday Tours with Keith Lockhart and the Boston Pops Symphony Orchestra. They have also appeared on the concert stage and in recordings with John Williams, Samuel Adler, Stephen Cleobury, Vladimir Minin, George Guest, Mary Berry, and Margaret Hillis, among others.

Gloriae Dei Cantores makes its home at the Church of the Transfiguration (Orleans, MA) where the choir sings weekly worship services, seasonal concerts, and records throughout the year. The members' ongoing life of worship—Sunday Eucharist, Choral Evensong, and Liturgy of the Hours in Gregorian Chant—is the foundation of the choir's artistry, enabling their extensive repertoire to become a vibrant form of prayer in any setting. Their music conveys "a kind of utter, rapt, spiritual intensity, that you simply can't imagine unless you've experienced it for yourself." (American Record Guide)



GLORIA DEI
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RICHARD K. PUGSLEY
Director and Principal Conductor

KNOWN FOR HIS MUSICAL SENSITIVITY and performance authenticity, Richard K. Pugsley, Director of the world-renowned Gloria Dei Cantores, has been applauded for his “expert conducting” (Classics Today) with “clarity and instinct for high impact moments” (San Francisco Classical Voice), and for his ability to “reveal the details of each composition with a rare sensitivity and luminosity” (New York Classical Review). Pugsley has conducted the internationally recognized Gloria Dei Cantores for over fifteen years, and performed with the choir in concert halls and churches in twenty-four countries throughout Europe, Russia, and North America for over twenty-five years. His passion for enlivening the sacred texts of choral literature as relevant and present encounters of sung prayer spans the traditions of ancient Gregorian chant, to classic repertoire, modern works, and rarely-performed choral gems.

Maestro Pugsley has conducted over 2,000 works at the Church of the Transfiguration in Orleans, MA. Featured performances have included; Bach’s *Fürchte dich nicht, Lobet den Herrn, Komm Jesu komm, Jesu der du meine Seele, Jesu meine Freude, Singet dem Herrn ein neues Lied*; Beethoven’s *Mass in C Major, Missa Solemnis*; Britten’s *Ceremony of Carols, Festival Te Deum*, and *Rejoice in the Lamb*; Bruckner’s *Os Justi* and *Pange Lingua, Messe in F Minor*; Des Prez’s *Missa Pange Lingua*; Ešenvalds’ *Trinity Te Deum, Psalm 67, Magnificat & Nunc Dimittis*; Finzi’s *Requiem da Camera*, Gretchaninov’s *Missa Festiva*; Grieg’s *Fire Salmer*; Hanson’s *Cherubic Hymn* and *How Excellent Thy Name*; Haydn’s *Mass in D Minor*; Howells’ *A Sequence for St. Michael, Requiem*, and *Take Him Earth for Cherishing*; Ives’ *Psalm 100* and *Psalm 135*; Kodaly’s *Missa Brevis*; Langlais’ *Messe Solennelle* and *Messe en style ancien*; Martin’s *Mass for Double Choir*; Mozart’s *Coronation Mass, Mass in C Minor, Scande coeli limina*, and *Vesperae Solennes de Confessore*; Pärt’s *Salve Regina, Berliner Messe, L’abbé Agathon*, and *Peace Be Upon You, O Jerusalem*; Persichetti’s *Magnificat and Nunc Dimittis* and *Mass for Mixed Chorus*; Poulenc’s *Four Lenten Motets, Four Advent motets* and *Gloria*; Rachmaninoff’s *Liturgy of St. John Chrysostom*; Rheinberger’s *Mass in E-flat, Mass in F*, and *Mass in G*; Rutter’s *Gloria*, Sowerby’s *An Angel Stood by the Altar, Magnificat and Nunc Dimittis in D*, and *Magnificat and Nunc Dimittis in E Minor*; Stravinsky’s *Mass for Mixed Chorus and Winds*; Vaughan Williams’ *The Call* and *Mass in G Minor*.

In addition, numerous operatic and choral performances include Buxtehude’s *Membra Jesu nostri*; Carissimi’s *Jephtha*; Handel’s *Messiah, Israel in Egypt*, and *Saul*; Mendelssohn’s *Elijah*; Beethoven’s *Mass in C Major*, Berger’s *Brazilian Psalm*; Brahms’ *Requiem*; Britten’s *The Company of Heaven*, Duruflé’s

Requiem; Ešenvalds' *In Paradisum*; Fauré's *Requiem*; Finzi's *Intimations of Immortality, For St. Cecilia, Lo, the Full Final Sacrifice, Welcome Sweet and Sacred Feast*, and *Requiem de Camera*; Handel's *Israel and Egypt*; Haydn's *The Creation*; Menotti's *Amahl and the Night Visitors*; and J. S. Bach's *Christmas Oratorio*. Mozart's *Requiem*; Pärt's *Passio*; Rachmaninoff's *All Night Vigil*; Sviridov's *Three Choruses from Tsar Feodor Ioannovich* and *Ineffable Mystery (Ñeizrechénnoe Chúdo)*; Vaughan Williams' *Dona Nobis Pacem*; Walton's *The Twelve*. His directing in the New England Premiere of Vaughan Williams' *The Pilgrim's Progress* was heralded by the Boston Globe as "powerful in conception and polished in execution."

A soloist of critical acclaim, Mr. Pugsley's most recent performance as the lead role of Pilgrim in Ralph Vaughan Williams' opera, *The Pilgrim's Progress*, was hailed for his *fully-embodied* and *musically thrilling* (NewsMax) performance, *where he captured the character's humility and resilient faith* (Boston Classical Review). Other lead roles have included Saul in Handel's oratorio, *Saul*, Pilgrim in the 2005 New England Premiere of Vaughan Williams' *The Pilgrim's Progress*, solo roles in Requiems by Fauré and Durufé, *Dona Nobis Pacem* by Ralph Vaughan Williams, and works by Bach, Copland, Grieg, Handel, Sowerby, and Vaughan Williams, among others.

Pugsley is an accomplished producer of over thirty recordings on the Gloriæ Dei Cantores Record label. He most recently produced Gloriæ Dei Cantores' album, *To Speak to our Time: Choral Works by Samuel Adler*, which was released in April of 2022.

Maestro Pugsley is a tenacious advocate for youth music education, continually inspiring young musicians to reach their greatest potential and experience the joy of excellence through performance. He has been recognized as an extraordinary teacher and coach of vocal technique. Pugsley has directed numerous ensembles and led workshops with thousands of students throughout the world including in South Africa, South Korea, Australia, and across the United States.





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CROATIA

CZECH REPUBLIC

DENMARK

ENGLAND

ESTONIA

FINLAND

FRANCE

GERMANY

GREECE

HOLLAND

HONG KONG

HUNGARY

IRELAND

ITALY

JAPAN

GLOBAL IMPACT

"I have never heard a choir of 44 voices so expert from the vocal point of view and so expressive from the musical point of view."

—IL GAZZETTINO, *Venice, Italy*

"The singing achieved a poignancy that held the audiences in thrall for some while after the actual notes had died away."

—CUMBERLAND NEWS, *Carlisle, England*

"The very sounds born are endowed with luminous incorporeality and ephemeral warmth."

—MYZIKALNAYA ZHIZN: *Musical Life, Moscow, Russia*

"A musical mission superbly carried out under Elizabeth Patterson ... rich interpretations."

—LE MERIDIONAL, *Marseilles, France*

"Displays a devotion and commitment to singing ... the immaculate intonation and pure tone of Gloria Dei Cantores is bound to win admirers."

—CLASSICAL MUSIC, INTERNATIONAL

"These singers produced awesomely lovely sound; performances which produced rapt response from the large audience (graced by a distinguished selection of ecclesiastical dignitaries)."

—MUSICAL OPINION, INTERNATIONAL



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“The choir has an enviable clarity to their singing,
a truly reverential sense, and a great beauty of sound.”

—MUSIC WEB INTERNATIONAL

“Touches audiences . . . with a combination of impeccable vigor,
devotional solemnity, and wholeheartedness.”

—THE CHRISTIAN SCIENCE MONITOR,
INTERNATIONAL EDITOR

“Balance and unanimity of phrasing, sense of style
and musical understanding . . .

A powerful but well controlled performance.”

—THE INDEPENDENT, LONDON, ENGLAND

“An evening illuminating and inspirational,
opening vistas hardly guessed at here.”

—EVENING STANDARD, LONDON, ENGLAND

“One was fascinated by the supple homogeneity of the shaping,
the transparent grace of the vocal material and the synthesis achieved
between the clarity of diction and its expressive impact.”

—JOURNAL DE GENEVE, GENEVA, SWITZERLAND

“The choir sang from the heart and with great conviction . . .
the hearers were touched by the powerful sound
and great discipline.”

—STADSDKRANT, EDAM, HOLLAND

“How could they have resisted the ‘Gloriae 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. With faith and joy mingled, the choir members
never ceased to enrapture the audience,
communicating their passion.”

—LE PROVENCAL, MARSEILLES, FRANCE



GLORIA DEI *cantores*®



photo: C. T. Erikson



WHAT PEOPLE SAY

“The singing is superb, the sound outstanding, and it provides one with a truly spiritual as well as musical experience.”

—SAMUEL ADLER, *American composer, conductor, author, and professor*

“Exquisite singing—undoubtedly one of the premier choral ensembles in the world.”

—DR. GARY L. INGLE, *President, American Classical Music Hall of Fame*

“We were all under the deep spell of the excellence performance of your choir. The concerts you sang will remain in the memory of all who heard them.”

—HIS HOLINESS, METROPOLITAN PATRIARCH ALEXY II,
Patriarch of Russia

“I was proud to be their representative here – the very best of America.”

—MARK PALMER, *Former U.S. Ambassador to Hungary*

“Gloria Dei Cantores’ voices sound like angels descending from Heaven. A glorious celebration—a joyous melding of mission and gift.”

—MARK O’CONNOR, *Grammy Award-winning Violinist, Composer*

“Your presence in this town is greatly appreciated and will be remembered. This kind of cultural and spiritual exchange is more important than economic exchanges.”

—METROPOLITAN ANTONIE, *Sibiu, Romania*



“One of the finest crafted, best blended, and innately musical ensembles with which I have had the pleasure to work.”

—KEITH LOCKHART, *Conductor, Boston Pops*



“Your chorus is simply wonderful and our Mozart *Requiem* is the best musical experience I had in my life.”

—PHILIPPE ENTREMONT, *Conductor, Munich Symphony*



“You are the first American group to perform here in 50 years. At this difficult moment of crisis in our country, this choir is a message with a bright ray of hope from America.”

—FEIM IBRAHIMI, *Director of Opera Theater, Tirana, Albania*



“The choir has a large repertoire and its high standards rival those of the great European choirs. They bring musicianship, enthusiasm and total commitment to all they undertake and, consequently, their many concerts have received the highest critical acclaim.”

—DR. GEORGE GUEST, *Fellow, Choirmaster and Organist, St. John's College, Cambridge, England*



“Thank you for your service to our country. Your last ‘alleluia’ tore my heart. We will never forget you.”

—PAVEL VYCHOPEN, *General Secretary of the Ecumenical Council of Churches, Czechoslovakia*



photo: C. T. Erikson



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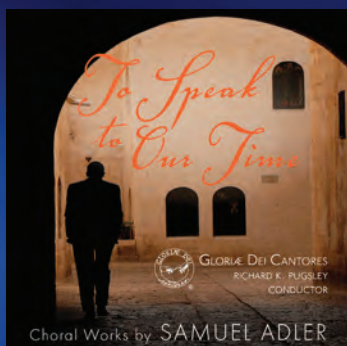


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