

An abstract painting featuring two hands. The hand on the left is rendered in warm, reddish-orange tones, while the hand on the right is in cooler, blue and grey tones. The background is a mix of these colors with visible brushstrokes, creating a sense of movement and depth.

DANIEL KNAGGS

TWO STREAMS

HOUSTON CHAMBER CHOIR

KINETIC

ROBERT SIMPSON



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DANIEL KNAGGS (b.1983)

HOUSTON CHAMBER CHOIR
KINETIC

ROBERT SIMPSON

SOLOISTS Caitlin Aloia, soprano; Sasha Cooke, mezzo-soprano;
Christopher Bozeka, tenor; Mark Diamond, baritone

Two Streams (2022)

1	Prologue	3:39
2	Thick Darkness	6:14
3	Song of Mercy I	3:11
4	Invocations †	5:42
5	Only Love	3:32
6	Song of Mercy II	3:10
7	Merciful Heart	7:24
8	Meditation	6:11
9	Song of Mercy III	4:37
10	Mercy to Others	4:49
11	Mother of Mercy	6:15
12	Song of Mercy IV	4:32
13	Come, O Earth	5:08
14	Epilogue	5:29

TOTAL TIME 70:02



HOUSTON CHAMBER CHOIR
 ARTISTIC DIRECTOR Robert Simpson

SOPRANO

Rebecca Castillo
 Kammi Estelle
 Stacey Franklin
 Kelli Lawless †
 Regina Morgan
 Carolyn Orr
 Emily Wolfe

ALTO

Joshua Chavira
 Clipper Hamrick
 Marianna Parnas-
 Simpson
 Emily Premont
 Michael Skarke †
 Ryan Stickney

TENOR

L. Wayne Ashley
 Derrick Bready
 Jack Byrom †
 Jeffrey Ragsdale
 Alphonso Seals

BASS

Ryan Brown
 Rameen Chaharbaghi
 Greg Goedecke
 Randy Murrow
 Patrick Schneider †
 Joshua Wilson †

ACCOMPANIST
 Andreea Muț

CHORAL

CONDUCTING INTERN
 Matthew Lyon Hazzard

† soloists in “Invocations”

TWO STREAMS (2021)

Cantata for choir, string orchestra, and soloists

DANIEL KNAGGS (b.1983)

For the Schola Cantorum Thorunensis
and the Musica Vera Festival, Toruń, Poland

*In loving memory of my father,
Charles Knaggs (1957-2019)*

By Daniel Knaggs, composer and educator

Two Streams is my most substantial compositional undertaking thus far. It was a labor of love—a project that I was greatly looking forward to tackling for years. But this project took on a new scope and purpose after my father unexpectedly passed away in September 2019. He was undoubtedly the individual most supportive of me and my music. Still unable to find words, I dedicate to him the composition he could not wait to hear.

Two Streams is inspired by a message of hope, seen through the eyes of an extraordinary woman named Maria Faustina Kowalska (Poland, 1905–1938). Living in a time of increasing upheaval, she felt called to write down words she heard and experienced in prayer, recording these in her diary. The message she was given was about mercy – that the world would not know peace without

turning to mercy. After fulfilling her brief mission of relaying this message, she passed away only months before the outbreak of World War II, where all could see the trajectory of a world that would not turn to mercy.

Two Streams sets texts from three main sources: the Diary of St. Faustina, the Scriptures (in Latin), and liturgical texts (in Latin and Greek). The composition's 14 movements are arranged symmetrically. The first and last movements are related, as are the 2nd and 13th, the 3rd and 12th, and so on. I simultaneously composed a version in Polish and in English. The great difference between these two languages placed many limitations on what the sung portions could be, but it also helped create a sense of simplicity.

The music itself is a tapestry weaving together threads from many eras, ancient to present. Threads of musical procedure and thought—including Medieval, Renaissance, Baroque, Classical, Romantic, and contemporary—all contribute to the body of this work. This wide range of musical “styles” is far from being a nod to eclecticism for its own sake. Rather, incorporating musical features from throughout the ages in a sense illustrates the *etymology* of musical expression. Some of the earliest known examples of music are songs/chant expressing and asking for mercy. For millennia now, music has been seen as an apt medium for imploring, showing, and celebrating mercy. The composition *Two Streams* continues in this vein, exploring the timeless message of mercy as proclaimed through the hidden (but meaningful) life of St. Maria Faustina Kowalska.



I. The Prologue begins with soft music that will return in later movements, especially in moments associated with the crucifixion. A stanza of one of St. Faustina's hymns opens the work. This stanza serves as bookends for *Two Streams*, to return in the final movement (XIV. Epilogue).

II. Thick Darkness sets the scene for which mercy is made necessary. The strings descend into a brooding six-note progression that continues to repeat for the entire movement. This repetitive Passacaglia forms a somewhat rigid structure within which the singing is engaged. But the words of Christ are eventually sung over this progression, casting a new light on it, and thus representing the redemption of that which was enslaved and oppressed by thick darkness. The movement then concludes with a passage from Luke that points toward hope. Here the Passacaglia progression becomes permeated with new luminous harmonies to uphold the promise that “in the tender mercy of our God, the dawn from on high shall break upon us, to shine on those who dwell in darkness and the shadow of death, and to guide our feet into the way of peace.”

III. Song of Mercy I sets a different stanza from the same “Two Streams” hymn used in the Prologue and Epilogue. This Song of Mercy is the first of four Songs of Mercy interspersed throughout this work. Song of Mercy I begins with a soprano soloist joyfully singing the first stanza of the “Two Streams” hymn. This stanza then overflows into a thematically similar Psalm passage in Latin. The same procedure of pairing

a “Two Streams” hymn stanza with a subsequent Latin Psalm passage continues to evolve in each of the following Songs of Mercy (II, III, and IV). The procedure is meant to depict a timeless scriptural echo of the content in each hymn stanza, rippling eternally throughout the past, present, and future.

IV. Invocations sets two liturgical texts asking for mercy: the Greek *Kyrie* and the Latin *Agnus Dei*. These texts are interwoven with two prayers given to St. Faustina, both asking for mercy. The combination of these two texts are meant to highlight the link between the devotion to God's mercy and the Mass itself, which offers Jesus Christ as the acceptable sacrifice to God the Father. Here I set some of the widely known melodies of the Divine Mercy prayers in Polish, and I used these melodies as the principal melodic content of my polyphonic settings of the liturgical texts.

V. Only Love gathers words of St. Faustina on the meaning, power, and permanence of love. As she puts it: “God's love is the flower—mercy the fruit.” This movement ends with a flowing, staggered utterance in Latin of the Song of Songs text that reads “many waters cannot quench love, neither can the floods drown it...” This utterance eventually subsides, or evaporates, as if unable to overcome the music that came before it.

VI. Song of Mercy II, intoned by the mezzo-soprano soloist, reflects the same joy as the first Song of Mercy but with a bit more warmth and motherly tenderness. This stanza of the

hymn explains that God's mercy will be fully revealed in the soul when the “veil falls.” The hymn stanza then spills over into another contemplative section in Latin, to the words “*Show us your mercy, O Lord, and grant us your salvation.*”

VII. Merciful Heart is the center—indeed the heart—of this multi-movement composition. Like the prologue, this movement begins with “crucifixion music” as the singers recount how one of the soldiers pierced the side of Christ, out of Whom flowed blood and water continuously (John 19:34). Then, three related excerpts of the words of Christ to St. Faustina are sung, each time answered by a desire by St. Faustina to hide in His Heart, away from the frost of the world. The movement ends in commemoration of the moment of crucifixion at which Jesus left us His Most Merciful Heart.

VIII. Medytacja (Symfonia) is an instrumental meditation that begins with a very simple musical motive. This motivic idea continues to traverse through a somewhat dark and mournful journey, but it eventually encounters a new, almost light-hearted joy that brings about its transformation at the end of the movement. What was once characterized by unrest becomes redeemed, fulfilled, restored, and ultimately brought to a secure sense of inviolable peace.

IX. Song of Mercy III in a sense, is a culmination of *VII. Merciful Heart* and *VIII. Medytacja*. The tenor solo sings of what the crucifixion has accomplished and makes a direct appeal to the listeners to not doubt or lose hope,

but to trust in mercy. The Latin Psalm passage which echoes it exclaims “Let your mercy, O Lord, be upon us, as we have hoped in you.”

X. Mercy to Others engages an integral part of the message of Divine Mercy. This movement stands out from the others, especially because of its meter and rhythmic content. It is almost as if this movement “looks outside” of the larger work *Two Streams*, analogous to how we too must look outside ourselves and show mercy to others. The refrain *Beati misericordes* (Blessed are the merciful) is meant to frame the other texts in this movement that pertain to letting mercy overflow to other souls.

XI. Mother of Mercy begins with a melody drawn from the *Salve Regina* chant (solemn tone). The beginning line of this Latin chant is also sprinkled throughout the movement, specifically the words *Salve Regina, Mater Misericordiae* (Hail Queen, Mother of Mercy). The words of the Blessed Virgin here have a similar musical DNA to the words of Her Son, Jesus, especially as found in movement II of this piece. Her words heard by St. Faustina are juxtaposed against her words in the Magnificat (Luke 1). Then the “crucifixion music” accompanies the words *Ecce Mater Tua* (*Behold your Mother*) spoken by Christ on the cross.

XII. Song of Mercy IV is joyously sung by the baritone soloist, describing how all creatures and all of creation sing out a song of mercy. The echoing Psalm passage recounts how “*The Lord is sweet to all: and his tender mercies are over all his works.*”

XIII. Come, O Earth is a celebration of the greatness of Divine Mercy – using a different hymn text composed by St. Faustina. This movement exploits both the complementarity of soloists vs. tutti and the raw rhythmic energy of the strings. The celebratory spirit of this piece unfolds into a fugue and then flows uninterrupted into the Epilogue.

XIV. The Epilogue brings the work to a close by returning to the opening stanza of St. Faustina’s hymn, followed by an invitation (from Revelation 22:17) by the soloist representing Christ.

Texts and Translations

1 Prologue

Two streams in the form of rays
Have gushed forth from the Heart of Jesus,
Not for Angels, nor Cherubim, nor Seraphim,
But for the salvation of sinful humanity.

2 Thick Darkness

*Quia ecce tenebrae operient terram
et caligo populos...*

*For behold, darkness shall cover the earth, and
thick darkness the peoples...* (Isaiah 60: 2a)

357 +Most Holy Trinity,
I trust in Your infinite mercy.
God is my Father and so I, His child,
have every claim to His divine Heart;
and the greater the darkness,
the more complete our trust should be.

378 ...Even if the sins of souls
were as dark as night,
when the sinner turns to My mercy,
he gives me the greatest praise
and is the glory of My Passion.

*Quia ecce tenebrae operient terram
et caligo populus
super te autem orietur Dominus
et gloria eius in te videbitur*

*For behold, darkness shall cover the earth, and
thick darkness the peoples... but the Lord will
arise upon you, and His glory will be seen upon
you.* (Isaiah 60: 2)

423 Everything will pass,
but His mercy is without limit or end.
And although evil will attain its measure,
in mercy there is no measure.

*Per viscera misericordiae Dei nostri, in quibus
visitabit nos oriens ex alto, illuminare his,
qui in tenebris et in umbra mortis sedent, ad
dirigendos pedes nostros in viam pacis.*

*In the tender mercy of our God, the dawn from
on high shall break upon us, to shine on those
who dwell in darkness and the shadow of death,
and to guide our feet into the way of peace.* (Lk.
1:78-79)

3 Song of Mercy I

522 +The mercy of the Lord I will sing forever,
Before all the people will I sing it,
For it is God's greatest attribute
And for us an unending miracle.

Misericordias Domini in aeternum cantabo.
The mercies of the Lord I will sing forever.
(Psalm 89:1)

4 Invocations

*Kyrie eleison, Christe eleison, Kyrie eleison...
Κύριε, ἐλέησον, Χριστέ, ἐλέησον, Κύριε,
ἐλέησον...*

*Lord, have mercy; Christ, have mercy; Lord,
have mercy...*

For the sake of His sorrowful Passion,
have mercy on us
and on the whole world.

*Agnus Dei, qui tollis peccata mundi: miserere
nobis...*

*Lamb of God, who takes away the sins of the
world, have mercy on us...*

Holy God, Holy Mighty One,
Holy Immortal One,
Have Mercy on us
and on the whole world.

5 Only Love

502 Only love has meaning;
it raises up our smallest actions into infinity.

890 Love is a mystery
that transforms everything it touches
into things beautiful and pleasing unto God...

1022 For love knows no gates nor guards;
even the keen-eyed Cherub
with his flaming sword,
will not stop love...
All things will come to an end;
but love, never.
948 + God's love is the flower –Mercy the fruit.

502 Only love has meaning...

*Aquae multae non poterunt extinguere
caritatem nec flumina obruent illam...*
*Many waters cannot quench love, neither can the
floods drown it... (Song of Songs 8:7)*

6 **Song of Mercy II**

522 You gush forth from the Divine Trinity,
But from one single womb filled with love.
The mercy of the Lord will be revealed in the
soul
In all its fullness, when the veil falls.

*Ostende nobis Domine misericordiam tuam. Et
salutare tuum da nobis.*
*Show us your mercy O LORD; and grant us your
salvation. (Psalm 85:7)*

7 **Merciful Heart**

*Sed unus militum lancea latus eius
aperuit et continuo exivit sanguis et aqua.*
*One of the soldiers pierced his side with a spear,
and at once there came out blood and water...*
(John 19:34)

1663 **Look into My Heart**
and see there the love and the mercy
which I have for humankind,
and especially for sinners.
Look, and enter into My Passion.

1395 I want to hide in Your Most Merciful Heart
as a dewdrop in a flower blossom.
Enclose me in this blossom
against the frost of the world.

1520 **I have opened, opened My Heart**
as a living fountain of mercy.
Let all souls draw life from it.
Let them approach this sea of mercy
with great trust...

1395 I want to hide...

367 **My heart overflows**
with great mercy for souls,
and especially for poor sinners...
it is for them that the Blood and Water flowed
from My Heart...

1395 I want to hide...

223 O Living Host, my one and only strength,
fountain of love and mercy...

Oh, blessed be the instant and the moment
when Jesus left us His most merciful Heart!

8 **Medytacja (Symfonia)**

9 **Song of Mercy III**

522
The depths of God's mercy are opened up for us
Through the life of Jesus, stretched on the Cross.
O sinner, you must not doubt or despair,
But trust in mercy, for you also can become
holy.

*Fiat misericordia tua, Domine, super nos :
quemadmodum speravimus in te.*
*Let Your mercy, O Lord, be upon us, as we have
hoped in You. (Psalm. 33:22)*

10 **Mercy to others**

692 My Jesus, make my heart
like unto Your merciful Heart.
Jesus, help me to go through life
doing good to everyone.

Beati misericordes.
Blessed are the merciful. (Mt. 5:7)

+O Jesus, I ask You to make my heart so big
that there will be room in it
for the needs of all the souls
living on the face of the earth...

***Beati misericordes: quoniam ipsi
misericordiam consequentur.***

*Blessed are the merciful, for they will be shown
mercy. (Mt. 5:7)*

1075 **Tell, My daughter,
that I am Love and Mercy itself.
When a soul approaches Me with trust,
I fill it with such an abundance of graces
that it cannot contain them within itself,
but radiates them to other souls.**

O Jesus, make my heart sensitive
to all the sufferings of my neighbor,
whether of body or soul.

514 May the rays of mercy rest in my heart.

1325 I want to tell souls of Your goodness
and encourage them to trust in Your mercy.
That is my mission,
in this life and in the life to come.

**11
Mother of Mercy**

Salve Regina, Mater Misericordiae...
Hail Holy Queen, Mother of Mercy...

449 I saw the Blessed Virgin,
unspeakably beautiful.

She came down...
and said these words to me:

“I am Mother to you all,
by the unfathomable mercy of God.
Most pleasing to Me is that soul
which faithfully carries out the will of God...”

***Et misericordia ejus a progenie in progenies
timentibus eum.***

*And His mercy is from generation to generation,
on those who fear Him. (Luke 1:50)*

“Be courageous. Do not fear apparent obstacles,
but fix your gaze upon the Passion of My Son,
and in this way you will be victorious.”

***Suscepit Israel, puerum suum, recordatus
misericordiae suae...***

*He has come to the help of his servant Israel, for
he has remembered his promise of mercy... (Luke
1:54)*

Salve Regina, Mater Misericordiae...

Ecce mater tua.
Behold your mother. (Jn. 19:27)

I saw the Blessed Virgin,
unspeakably beautiful.

**12
Song of Mercy IV**

522 From the fountain of Your mercy, O Lord,
Flows all happiness and life,

And thus, all creatures and the whole of creation
Sing out in ecstasy a song of mercy.

***Miserator et misericors Dominus :
patiens et multum misericors.***

Suavis Dominus universis:

et miserationes ejus super omnia opera ejus.

*The Lord is gracious and merciful: patient and
plenteous in mercy. The Lord is sweet to all: and
his tender mercies are over all his works. (Psalm.
145:8-9)*

**13
Come, O Earth**

1750 Come, O earth, in all your fine greenery;
Come, you too, O fathomless sea.
Come, beautiful, radiant sun.
Come, bright dawn which precedes it.
Join in one hymn, and let your clear voices
Sing in one accord God's great mercy.

***Qui fecit caelos in intellectu,
Qui firmavit terram super aquas,
Qui fecit luminaria magna,
solem in potestatem diei,
lunam et stellas in potestatem noctis,
Confitemini Deo caeli,
quoniam in aeternum misericordia ejus.***
*Who made the heavens in understanding
Who established the earth above the waters:
Who made the great lights:
The sun to rule over the day:
The moon and the stars to rule the night:
Give glory to the God of heaven: for his mercy
endures forever. (Psalm 136)14*

Epilogue

522 Two streams in the form of rays
Have gushed forth from the Heart of Jesus,
Not for Angels, nor Cherubim, nor Seraphim,
But for the salvation of sinful humanity.

Qui sitit veniat; qui vult accipiat aquam vitae gratis.

Let the one who is thirsty come; and let the one who wishes take the free gift of the water of life.
(Rev. 22:17b)

Key for types of script used above:

Regular script = words of St. Faustina (in her Diary)

Bold = words of Christ to Faustina (in her Diary)

with page numbers from St. Faustina's Diary

Bold italics = Scripture and Liturgical texts

Regular italics = Scripture/Liturgical text translations



Led by Artistic Director Robert Simpson, the **HOUSTON CHAMBER CHOIR** is a GRAMMY® Award-winning ensemble. It is comprised of 24 professional musicians with extensive training and backgrounds.

Recognized as one of the premiere choral ensembles in the world, the Houston Chamber Choir released its fifth recording, *Duruflé: Complete Choral Works*, in 2019, which was awarded Best Choral Performance at the 62nd Annual Grammy® Awards. Recorded in the Edythe Bates Old Recital Hall at Rice University with organist Ken Cowan, this was produced by Grammy®-winning producer Blanton Alspaugh and released by UK-based Signum Classics.

The Houston Chamber Choir continues to be recognized for its outstanding work. In 2018, the Chamber Choir received the Chorus America Margaret Hillis Award for Choral Excellence. Previous awards include the American Prize for Choral Performance and the American Prize in the Choral Conducting.

The choir has appeared in Mexico City with Orquesta del Nuevo Mundo and traveled to Wales where it won honors at the International Choral Festival in Llangollen. The Houston Chamber Choir has performed at national conventions of the American Choral Directors Association, national conferences for Chorus America, the Association of Anglican Musicians, the Association of Lutheran Musicians, and the Texas Choral Directors Association. In April 2012, the Chamber Choir made its New York City debut at Trinity

Church Wall Street and presented a concert and masterclass at Yale University. In June 2016, they performed for the American Guild of Organists during their national convention in Houston.

At home as “one of the jewels of the city’s cultural scene” (*Houston Chronicle*), the Houston Chamber Choir has brought Houston audiences an array of choral masterpieces, including the city’s first period-instrument performance of Bach’s *B-minor Mass* and the rarely heard *Third Sacred Concert* by Duke Ellington. It has commissioned works from leading composers, including *The Healing of the Sun* by Christian McBride, *The Blue Estuaries* by David Ashley White, *A Dome of Many-Coloured Glass* by Dominick DiOrio, and *Messages to Myself* by Christopher Theofanidis, which it premiered at *Lift Every Voice and Sing - An American Masterpieces Choral Festival* hosted by the Chamber Choir and sponsored by the National Endowment for the Arts.



ROBERT SIMPSON is the Founder and Artistic Director of the Grammy® Award-winning Houston Chamber Choir. He also serves as Canon for Music at Houston’s historic Christ Church Cathedral, and Lecturer of Church Music at the

Shepherd School of Music at Rice University. Mr. Simpson is the recipient of the Chorus America Michael Korn Founders Award for the Development of the Professional Choral Art and the American Prize in Choral Conducting. Choirs under his direction have toured the United States, Europe and Mexico, and performed before national conventions of Chorus America, the American Choral Directors Association, the American Guild of Organists, the Association of Anglican Musicians, and the Hymn Society of America. They have appeared nationally on CBS-TV, ABC-TV, and American Public Radio. Mr. Simpson is married to the noted children’s choir conductor Marianna Parnas-Simpson.



Since forming in 2015, the Houston-based conductorless ensemble **KINETIC** has been gaining increasing momentum as an innovative and dynamic force in the classical music scene, and an important advocate for rarely-performed music in the classical repertoire. The ensemble has been described as “Houston’s Indie, Conductorless Orchestra” that has “found its niche in Houston’s music scene” (Houston Public Media), and has been praised for its “thoughtful incisive programming” and “visually arresting... brilliantly executed” performances (Arts+Culture TX). Consisting of 16 young professional string players, Kinetic is committed to amplifying diverse, under-represented, and newly composed classical music to communities in and beyond Houston, through flexible chamber and orchestral ensemble performances.

With collaboration at its core, the ensemble has partnered with numerous artistic organiza-

tions and institutions, including Moody Center for the Arts, Musiqa, Windsync, NobleMotion Dance, Houston Contemporary Dance Company, Archway Gallery, Hoppa Project, Sam Houston State University’s School of Music, Houston Methodist Hospital’s Center for Performing Arts Medicine, Houston Center for Contemporary Craft — and more. A champion of new music, Kinetic has premiered over a dozen new works by emerging and established composers of our time, including Karim Al-Zand, Paul Novak, Daniel Temkin, and Alexandra T. Bryant.

Kinetic’s recording of Karim Al-Zand’s *luctus profugis*, which the ensemble premiered in 2017, is featured on the CD, *Studies in Nature: new music* by Karim Al-Zand, released by Centaur Records. The ensemble’s recordings of three string orchestra pieces by Pierre Jalbert was released on the Orchid Classics label in September 2021.

Violin I

Natalie Lin Douglas
Giancarlo Latta
Jacob Schafer
Joyce Kwak

Violin II

Samuel Park
Mary Grace Johnson
Heemin Choi
Nicholas Lindell

Viola

Tonya Burton
Sebastian Stefanovic
Sergein Yap

Cello

David Olson
Danbe Lee
Minzo Kim

Bass

Austin Lewellen
John Mietus



In 2022 alone, **DANIEL KNAGGS**'s music was performed in Singapore, Australia, Latvia, Poland, Estonia, Italy, England, Austria, Bulgaria, Canada, Portugal, the Czech Republic, and throughout the USA. After living in Mexico, Nicaragua, and France, and having studied six foreign languages, he continues to explore the interplay between music and linguistics while maintaining an international outlook in his work.

Increasingly sought after as a composer, Knaggs has recently been commissioned by the 2023 Puccini Chamber Opera Festival, the Santa Fe Desert Chorale, the Choir of Trinity College Cambridge, Voces8, Wells Cathedral Choir, Choir & Organ Magazine/The Choir of Royal Holloway, and the Yale Norfolk Summer Choral Festival.

Recent performers of his work include the Mexico City Philharmonic Orchestra, the Vancouver Chamber Choir (Canada), Ars Nova (Brazil), Le Madrigal de Lille (France), Ensemble à ContreVoix (Canada), the Polish Chamber Choir (Poland), the Crakow Singers (Poland), Jauna Muzika (Lithuania), Fusion Vocal Ensemble (Australia), Polyphonic Voices (Australia), Pacific Lutheran University Choir of the West, Young New Yorkers' Chorus, Coenobium Vocale and I Piccoli Musici (Italy),

and the choirs of the Tokyo Cantat Festival (Japan).

Alongside his compositional projects, Knaggs' conducting schedule has recently taken him to Bulgaria, to conduct the Sofia Philharmonic Orchestra in the premiere of his new work *The Fire Within*, to Italy, to conduct the premiere of his new chamber opera *Zita di Lucca* at the 2023 Puccini Chamber Opera Festival in Lucca, and to Poland, to conduct the Polish premiere of his major work *Dwa Zdroje (Two Streams)* at the Musica Vera Festival in Torun. He is now Artistic Director of the new Poland-based professional choir, Ensemble Invocatio, which he founded in 2022.

Knaggs completed his doctorate in music composition (2017) at the Shepherd School of Music (Rice University) and graduated in 2007 from the University of Michigan with bachelor's degrees in voice performance and Spanish.



Soprano **CAITLIN ALOIA** enjoys a flourishing career in opera, chamber music, and art song. Her opera roles include Prosperina in *L'Orfeo* with the Santa Fe Opera, Governess (*Turn of the Screw*), Blanche (*Dialogues of the Carmelites*), Pamina (*Die Zauberflöte*), La Princesse (*L'enfant et les Sortilèges*), Poppea (*Agrippina*), and Donna Anna (*Don Giovanni*). An ardent recitalist, Ms. Aloia enjoys a passion for both art song and chamber music. She has been a fellow at the Marlboro Music Festival, where she performed *Bachianas Brasileiras* No. 5 (Villa-Lobos), *Drei Quartette*, Op. 64 (Brahms), and *In the Early Evening* (Harbison, world première). Ms. Aloia is a three-time Encouragement Award winner in the Metropolitan Opera National Council District auditions and a recipient of the Margot Bos Stambler '84 Professional Development Scholarship, recognizing her great promise in the field of classical singing.



Two-time Grammy® Award-winning mezzo-soprano **SASHA COOKE** is sought after by the world's leading orchestras, opera companies, and chamber music ensembles for her versatile repertoire and commitment to new music. She has

been called a “luminous standout” by *The New York Times* and “equal parts poise, radiance and elegant directness” by *Opera News*. Sasha has sung at the Metropolitan Opera, San Francisco Opera, Seattle Opera, Opéra National de Bordeaux, and Gran Teatre del Liceu, among others, and with over 80 symphony orchestras worldwide, frequently in the works of Mahler, under conductors including Gustavo Dudamel, Bernard Haitink, James Levine, Riccardo Muti, Yannick Nézet-Séguin, Trevor Pinnock, Michael Tilson Thomas and Edo de Waart. Recently appointed as Co-Director of the Lehrer Vocal Institute at Music Academy of the West, she is a graduate of Rice University, The Juilliard School, and the Metropolitan Opera Lindemann Young Artist Program.



Tenor **CHRISTOPHER BOZEKA** is quickly becoming recognized for his “expressively captivating” performances, as well as his “beautiful, piercing tone” (*San Francisco Chronicle*). Mr. Bozeka has performed in the Metropolitan Opera

covering Triquet in *Eugene Onegin* and Pit Singer Tenor 1/2 in *Hamlet* (Dean). He sang the role of Dorville in Rossini’s *La scala di seta* at Sarasota Opera, and reprised the role of Count Almaviva in *Il barbiere di Siviglia* with Opera Delaware/Baltimore Concert Opera. His début with Livermore Valley Opera featured him as Nemorino in *L'elisir d'amore*. Facebook and Instagram: @chrisbozeka



Complimented for his “virile and buzzy baritone,” **MARK DIAMOND** is highly sought after as a soloist in concert, opera, and recital repertoire. Highlights from his career include appearances at Houston Grand Opera,

Seattle Opera, Opéra de Limoges, Théâtre de Caen, Opéra de Reims, Cincinnati Symphony Orchestra, Baltimore Symphony Orchestra, Glimmerglass Festival, Ars Lyrica Houston, Austin Opera, and more. As a champion of new music, Mr. Diamond has had the fortune of collaborating on numerous works by today's leading composers, including world premieres by David Hanlon, Clint Borzoni, Daniel Knaggs, Mark Buller, Karim Al-Zand, and Daniel Smith. A native of Augusta, Georgia, Mr. Diamond holds degrees from Rice University, University of Houston, and Georgia Southern University, and is on the voice faculty at Baylor University.

PRODUCTION CREDITS

Producer: Blanton Alspaugh, Soundmirror.

Recording Engineer and Mixing & Mastering Engineer: Mark Donahue, Soundmirror.

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Performing editions: Daniel J. Knaggs Publishing.

Texts: Maria Faustina Kowalksa, *Diary: Divine Mercy in My Soul* 3rd edition, Marian Press (2005). Liturgical texts from the Roman Missal, public domain.

Photography: Houston Chamber Choir, Recording Session, Robert Simpson: Jeff Grass Photography. Daniel Knaggs: Matt Dillyard. Kinetic: Ben Doyle. Caitlin Aloia: Matthew Genders. Sasha Cooke: Stephanie Girard. Christopher Bozeka: Daniel Welsh. Mark Diamond: Arielle Doneson. All photography used by kind permission.

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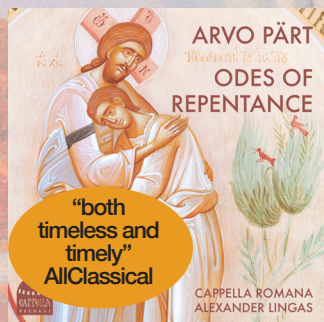
Executive Producer: Mark Powell, Cappella Records.

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with the generous support of**

Jan and Rick Kellogg

With additional special thanks to former Dean Robert Yekovich
of Shepherd School of Music, Rice University,
for allowing the ensemble to record in Stude Concert Hall.

Also available from Cappella Records



Arvo Pärt: Odes of Repentance

The first recording in the world to present Pärt's Orthodox works as an Orthodox prayer service (Paráklēsis), with selections of the *Kanon Pokajanen* (Kanon of Repentance), *The Woman with the Alabaster Box*, one of his *Two Slavonic Psalms*, and *Triodion*.



Mass of the Americas This setting of the Traditional Latin Mass for choir and orchestra weaves a rich tapestry with serene Gregorian chants, folk melodies from 18th-century regions of México, and florid praises in Nahuatl, the language spoken by Our Lady of Guadalupe to St. Juan Diego.



A Byzantine Emperor at King Henry's Court

Musical worlds collide as Byzantine Emperor Manuel II spent Christmas 1400 at King Henry IV's royal court. Florid chant, polyphony, and imperial acclamations from both kingdoms and rites echoed antiphonally in London's Eltham Palace.

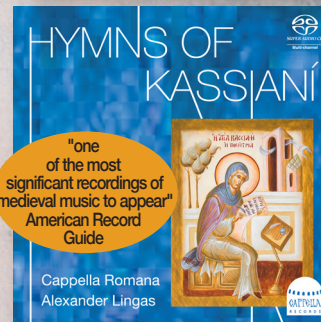


Lost Voices of Hagia Sophia For 1000 years, Hagia Sophia was the largest domed interior in the world. Its stunning reverberation—of over 11 seconds—is re-created here, transporting you back in time to medieval sound and ritual in Constantinople: an aural virtual reality **On Billboard for 44 weeks!**

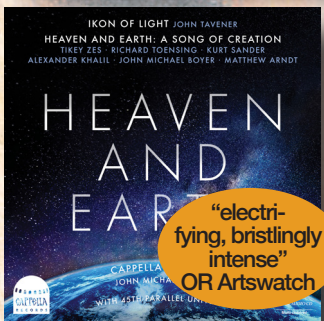


Steinberg: Passion Week

World premiere recording. Maximilian Steinberg's profoundly moving work extends the musical language of Rachmaninoff's *All-Night Vigil*. With Holy Week motets by Steinberg's teacher and father-in-law Rimsky-Korsakov. Also available on 180g vinyl.

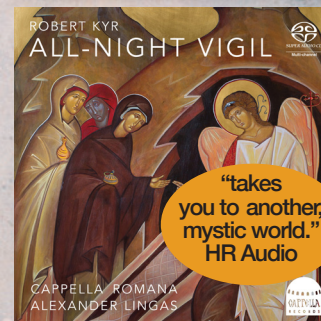


Hymns of Kassiani The world's earliest music by a female composer: ninth-century nun, poet, and hymnographer Kassiani (Kassia). The men and women of Cappella Romana sing Kassian's powerful works for Christmas and Lent, including long-suppressed hymns recorded here for the first time.



Heaven and Earth

Discover here a performance unlike any other of John Tavener's *Ikon of Light*, and the world premiere of *Heaven and Earth*, written for Cappella Romana by six Orthodox composers: Tikey Zes, Richard Toensing, Kurt Sander, Alexander Khalil, John Michael Boyer, and Matthew Arndt.



Robert Kyr: All-Night Vigil (world premiere recording) Robert Kyr's *All-Night Vigil* is inspired by Rachmaninoff's setting of the same, sung here in English. Kyr blends Byzantine and Slavic traditions with a personal idiom, granting both a fresh approach and a profound point of entry to these moving texts.