

December 2005

Dear Music Lover,



ur first full concert as we begin our second decade as a premiere vocal ensemble in the Northern New Jersey and Manhattan area is appropriately celebratory! The visual splendor of shining brass—of both wind and percussive nature—complements what we hope is always a lustrous and enriching musical event.

The vibrancy of the Hoboken community is exciting, particularly during the holiday season, and we welcome many of you who may be hearing us for the first time. We also extend our gratitude to our dedicated supporters who continue to follow us wherever our musical journeys take us. As our activities expand, you are likely to find us popping up in a number of places. We'll be sure to keep you informed!

As you read through this program booklet, you will see evidence of lots of activity on the part of many talented, energetic individuals who believe in the importance of growing the arts in our society, and in our contribution to that mission. You should also know that there is plenty of room for you! Whether as an auditioned singer, active worker in the “business” of Schola Cantorum on Hudson, philanthropist, or consistent audience member, you will find a warm welcome as part of the expanding SCH family. Please seek out any one of us after tonight’s concert to express interest in additional involvement in our activities.

We are honored that you have made us part of your busy holiday season. May it be filled with the joy of family, friends, and lots of wonderful music!

Good music to all!

Deborah Simpkin King
SCH Artistic Director
DSKsing@comcast.net



PS—If you just haven’t had enough, plan to join us on December 15th at 7:00PM at The Cathedral of Saint Patrick in Manhattan, where we will participate in the 26th annual “A City Singing at Christmas” seasonal celebration.



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**We congratulate Marlene Karu and Schola Cantorum
for bringing beautiful music into our lives.**



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We would like to thank the following for their generous support

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You can make a difference!

We are delighted that you attend and enjoy our concerts. These musical offerings and our educational program require a considerable amount of effort—and funding. Fortunately, more than half of Schola Cantorum on Hudson's annual operating budget comes from generous gifts from people like you!

We invite you to join us by contributing to our 2005-2006 Annual Fund. In this way, you will help us continue providing the highest quality choral and educational programs for Hudson County and the New York metropolitan area.

How do you make a gift to SCH? Annual Fund envelopes are available at the reception area. Simply fill one out and include a check made payable to Schola Cantorum on Hudson. Or mail your tax-deductible gift to:

Schola Cantorum on Hudson, P.O. Box 3914, Jersey City, NJ 07303

Thank you for your interest, your attendance, and your enthusiasm. We are grateful for your support.

About Schola Cantorum on Hudson

Schola Cantorum on Hudson formed as an independent chorus in the fall of 1995. The group's artistic mission is to enrich the musical life and cultural awareness of the community by providing the highest quality of choral music and educational outreach opportunities. Our outreach efforts include offering sight-singing classes to the community, our Cantorum Kids Program, and our Choral Scholar Program, in which local high school students of exceptional musical promise participate as full singing members of SCH. Besides a three-concert season, SCH participates in a variety of community events and is increasingly performing concerts beyond Hudson County, into Manhattan, and Northern, Central, and Southern New Jersey. The individual members of SCH have been drawn together by a shared love of great choral music and by a dedication to the highest standard of performance of that repertoire.

About Our Artistic Director

Dr. Deborah Simpkin King, Founder and Artistic Director of Schola Cantorum on Hudson, holds a Ph.D. in Musicology from the University of North Texas, a Master of Music degree in Music Education from North Texas State University, and a Bachelor of Music degree in Vocal Performance from Texas Christian University. She has held graduate, undergraduate, and administrative posts on several campuses, teaching courses in music history, voice, sight-singing, and choral conducting.

Dr. King is also a published editor and writer. Her edition of full anthems by Baroque composer John Blow is published by Oxford University Press. For the past ten years, she has coordinated the annual High School Choral Festival for the New Jersey Chapter of the American Choral Directors' Association, which attracts high school choirs from throughout the state, and incorporates competitive sight-singing.

A voice teacher for more than thirty years, Dr. King teaches privately in East Orange and Hoboken, NJ. She is the alto voice in the professional vocal quartet *Chantez!*, conducts choral workshops, and presents master classes on choral and vocal techniques. Dr. King also has served as Music Director at St. John's Episcopal Church in Montclair for ten years, where she is both organist and choirmaster.

Dr. King has two sons: Patrick Daniel, 28, Production Assistant for *The Daily Show*; and Michael Alexander, 19, a sophomore (and a tenor!) at Westminster Choir College, majoring in music education and theater.

About Our Accompanist

An active accompanist and ensemble pianist, Lois Anderson has worked with singers of the National Chorale and Lake George Opera Festival and played orchestral keyboards with New Jersey Symphony Orchestra. She has recently been recording with members of the Manhattan Chamber Orchestra new music for release on the Keuka Classical label. Lois currently teaches at Kean University and serves as staff accompanist at New Jersey City University.

SINGING MEMBERS OF SCHOLA CANTORUM ON HUDSON

Sopranos

Caroline L. Sargent, *Section Leader*
Nicol DeCarli
Marlene Karu
Sherry Kosinski
Anne McNaughton*
Mary C. Quinn
Karen Lea Siegel

Altos

Sara Solberg, *Section Leader**
Christine Brown
Rebecca Dowd
Joan McPherson
Diane Michael
Joyce Nestle
Laura Soldati
Neela R. Taub
Heather Wightman

Tenors

Salvatore A. Diana, *Section Leader**
Frank J. Borroto*
Gordon King*
Peter Lisius
Alexander Wentworth*

Basses

Salvatore Spataro, *Section Leader**
Daniel Brondel*
Mark I. Davies*
Jim Gard
Roger West

**These nine singers are doing double duty in this concert: ringing as well as singing.*

Instrumentalists

Jim Hynes, Trumpet I Matt Peterson, Trumpet II
Anthony Cecere, French Horn Tom Hutchinson, Trombone
Monica Kuligowski, Percussion
Trent Johnson, Organ Lois Anderson, Piano

Schola Cantorum on Hudson looks forward to welcoming Gail Watson, Gilberto Gomez, and André Lins de Albuquerque to our singing ranks beginning in January.

Interested in Joining Our Ranks? Know Someone Who Might Be?

Set up an audition with our Artistic Director, Deborah Simpkin King,
at DSKsing@comcast.net or by calling 973-698-6927.

More information about auditions is available on our web site at www.scholaonhudson.org.

PROGRAM

Please silence all cell phones, pagers, watch alarms and other electronic devices.

Please hold applause until the end of each section. Thank you!

The Sonorous Baroque

O Magnum Mysterium	Giovanni Gabrieli (1549–1612)
In Dulci Jubilo	Michael Praetorius (c. 1549–1611)
Jauchzet dem Herren, alle Welt (Psalm 100)	Heinrich Schütz (1585–1672)

Carols and Overtones

The Coventry Carol	arr. Steven Pilkington (2003) arr. Patrick Walders (2004)
Diane Michael, mezzo-soprano	
O Come, O Dayspring from on High (based on a 9 th Century Latin Hymn)	
From <i>Four Advent Introits</i> (2003)	Joel Martinson (b. 1960)

Past Visits Present

Christmas Cantata (1958)	Daniel Pinkham (b. 1923)
1. Quem vidistis, pastores?	
2. O Magnum Mysterium	
3. Gloria in excelsis Deo	

INTERMISSION

Ring the Season

Ringeltänze (1983–1995)

Libby Larsen (b. 1950)

1. Welcome Yule
3. Beautiful Star*
5. At Christmas Be Merry
6. The Shepherds All Are Waking

*Quartet: Caroline L. Sargent, soprano; Rebecca Dowd, alto;
Alexander Wentworth, tenor; Daniel Brondel, bass

Sing the Season

Carol of Beauty (trad. French), from *Five Carols* (1997)

arr. Hubert Bird (b. 1939)

Mary Had a Baby (trad. Spiritual, 2004)

arr. Craig Courtney

Salvatore A. Diana, tenor

Glory Hallelujah to the Newborn King (trad. Spiritual, 2005)

arr. Rosephanye Powell (b. 1962)

Anne McNaughton, soprano

Carols and Cacophony of Sound

The audience is invited to stand and join in singing

O Come, all ye faithful

J.F. Wade (1711–1786), arr. David Willcocks (b. 1919)

God rest you merry, gentlemen

traditional English, arr. Willcocks

Hark! The herald angels sing

Felix Mendelssohn Bartholdy (1809–1847), arr. Willcocks

Choral Scholar Update

Our fourth Choral Scholar, Crystal Charles, has begun her studies at Westminster Choir College as a vocal performance major. On November 5th, Crystal took first place among freshman women in the statewide vocal competition sponsored by the National Association of Teachers of Singing. José Candelaria is in his last year of study at the University of Miami. Gilberto Gomez is a recent graduate of Westminster Choir College and is presently on tour with a theater company. Gilberto returns to Schola Cantorum in January as a full singing member. Our very first Choral Scholar, Natasha Badillo, has also come full circle. Upon graduating from Princeton University, Natasha joined Schola Cantorum on Hudson as a full singing member in the winter of 2005, and sings with us as the demands of her current apprenticeship allow.

About the Choral Scholar Program

SCH's Choral Scholar Program is designed for high school juniors and seniors of outstanding vocal promise who intend to pursue a career in music. The Choral Scholarship enables the student to participate fully as a singing member of SCH and to receive partial tuition for private vocal instruction. SCH experience, training, and written recommendations go with our Scholars as they apply to various conservatories and music schools. Scholars are selected toward the end of their sophomore or junior year through a process that includes submitting application materials, undergoing singing and sight-reading auditions with the Artistic Director, and meeting for interviews with the SCH Educational Outreach Committee.

If you, as a teacher, parent, student, or friend, know of a young person you feel might qualify for our Choral Scholar Program, please contact our Artistic Director by phone (973-698-6927) or e-mail (DSKsing@comcast.net). Additional information about this program may be obtained by visiting our web site, www.scholaonhudson.org.

Educational Outreach and “Inreach”

From its inception, the leadership of SCH has first implemented, and then expanded, music education outreach in our extended community. The Choral Scholar Program is just one of the ways in which SCH reaches out to the community. The Cantorum Kids program invites a selected school choir (elementary, middle, or high school) and director to work with our Artistic Director periodically throughout the year in preparation for collaboration on a selected concert. Sight-Singing Classes provide an introduction to the fundamental elements of music necessary to the development of sight-reading skills. Advanced classes can be scheduled upon request. Demonstrating our commitment to fine musical education not only without, but within, beginning in January, SCH is taking an innovative step in order to provide its members the most balanced and nurturing experience to date. SCH will offer its members the opportunity to refine their understanding and application of advanced vocal technique through a weekly voice class taught by Dr. Deborah Simpkin King. Visit www.scholaonhudson.org for more information about any of these programs.

PROGRAM NOTES

by Deborah Simpkin King, Ph.D.

Brass instruments, bells, voices: all employed to mark occasions of note; all tonally influenced by the shape of “the bell.”

BRASS—The modern association between the trumpet, in particular, and ceremonial or commemorative occasions (such as *Taps*, played at a military funeral) is established in the visual artwork of the Middle Ages. The earliest sound-producing horns, those of animals, had long been replaced by the time of the Renaissance and early Baroque periods with cornets (the historical counterpart of the trumpet) and trombones made of metal. The bells of these early (usually) brass horns were smaller than those of the modern trumpet, producing a mellow sound, not unlike the human voice. These instruments were frequently played with choirs of singers for that reason.

The practice of *cori spezzati* (Italian, meaning ‘broken choirs’; pronounced ‘kaw-ree speh-tzah-tee’) has its roots as far back as Jewish and early Christian antiphonal liturgical music. Use of the term *cori spezzati*, however, dates from the 16th century, and refers to music written for more than one body, or ‘choir’ of musicians, separated spatially in performance. With the work of Venetian composer Giovanni Gabrieli, the fame and popularity of the *cori spezzati* tradition reached its peak; it is with Gabrieli’s work that we open our concert tonight. In all three of our selections written for two ‘choirs,’ we will alternate human voices with brass voices—all accompanied by organ—which would not have been unusual in the spacious San Marco of Venice, where Gabrieli served as organist from 1585 until his death in 1612.

Heinrich Schütz (1585–1672) was a German student of Gabrieli whose early works (such as *Jauchzet dem Herren alle Welt*, being performed this evening) are modeled on the Venetian style. Michael Praetorius (1549–1611) was also a significant German contributor to the *cori spezzati* tradition, and codified the many possibilities inherent in the idiom in his *Syntagma musicum*.

Not immediately following our group of *cori spezzati* selections from the Baroque, but closing the first half of our concert, is a work which is certainly a stylistic successor of the earlier tradition. In Bostonian composer Daniel Pinkham’s (b. 1923) own words: “My debt to the Venetian composer Giovanni Gabrieli is enormous. His numerous works for chorus and instruments have served as models. The present work also at once reflects my enthusiasm for mediæval plainsong, as can be heard in the opening of the second movement, and for the Renaissance dance meters, as can be heard in the finale.” It should also not be overlooked that the text of the first movement (found in the translations insert) is one of the famous mediæval dialogue tropes, which were the earliest form of liturgical-dramatic ceremony.

BELLS—Bells can be looked upon as a percussive counterpart to the wind-inspired brass instruments, and are similarly associated with celebration (a wedding, the new year, etc.), announcement (mediæval signal for a town meeting), and commemoration (tolling for the dead). While sharing with brass instruments the flared shape of the vibrating extremity, bells are struck, rather than breath-inspired, in order to be set into vibration—by wood, leather, metal, or (as in the case of the handbells to be played this evening) various consistencies of rubber. Once set into vibration, a bell is quite vulnerable to cracking—as Americans certainly know. The Whitechapel Foundry of England, which cast both of the ill-fated American Liberty Bells, also casts sets of handbells, such as those being played tonight (though ours were made by Schulmerich). In our first set of selections sung with handbell obbligato, we present two very different settings of the familiar ‘Coventry Carol,’ and a setting of an ancient 9th-century Latin hymn text to the French melody commonly known as “O Come, o come Emmanuel.”

Once again harkening back to traditions of old in a contemporary work, American composer Libby Larsen (b. 1950) draws upon the ancient French practice of making new carols out of secular folk tunes, and using them at Christmas feasts for ring dancing. From her set of six movements, we bring you four. In three of the four, handbells serve an obbligato function similar to that of the earlier group of pieces with bells. In “Beautiful Star,” however, handbells comprise the entire accompaniment! In addition to her status as one of America’s most-performed and most-celebrated living composers, Larsen is a vigorous and articulate advocate for music of our own time. She is currently completing a book entitled *The Concert Hall That Fell Asleep and Woke Up as a Car Radio*.

VOICES—How could we not include at least a few pieces for voices alone! As the most ancient ‘instrument’ of all, the ‘reed’ (vocal cords) is alive, and so is the ‘bell’ (the mouth and lips). If you watch closely, you will be able to see our singers continually making tiny adjustments to the size and shape of their ‘bells,’ in order to bring you the text, tone, and pitch required in the music.

In our group of three pieces just for voices, we bring you one “Carol of Beauty,” indeed, fashioned on the traditional French carol, “Quelle est cette odeur agréable?” Two spirituals follow which embody both the contemplative awe surrounding the divine birth, and, ultimately, unbridled joy at its occurrence.

Please make this concert complete by singing with us as we conclude our evening with three familiar carols. You will find the texts in the insert to this program. And we hope you will join us—even for a few minutes—following the concert, in the undercroft for a brief reception.

From the entire singing membership of Schola Cantorum on Hudson, we sincerely wish you the most blessed of holiday seasons, filled with all good things.

Acknowledgements

*This concert is made possible in part by generous grants from
The Frank and Lydia Bergen Foundation
and
The Provident Bank Foundation.*

*Special thanks to St. Matthew Trinity Lutheran,
for the use of this beautiful and handicapped-accessible space.*

*Schola Cantorum on Hudson especially wishes to thank
Music Director Trent Johnson, and the First United Church of Westfield,
for loaning us the handbells for this concert.*

*Our deepest appreciation to John Terins for the gratis printing of this program,
and to Joseph Manzella for his help in arranging the printing.*

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Special Thanks To

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Neela R. Taub, *Music Librarian*^{*}
Anne McNaughton, *Assistant Secretary*
Frank J. Borroto, *Pre-Sold Tickets Coordinator*

[†]*Ms. Oberndorff is also a singing member of SCH, but is taking a year's leave from performing. We thank her for her willingness to assist with our concert day preparations in the meantime.*

^{*}*Special thanks to Ms. Neela R. Taub, whose definition of Music Librarian has expanded to include substantial engraving activity— in the case of this concert, the majority of the brass parts used in performance*

SCH is committed to accommodating audience members with disabilities whenever possible. If you require special assistance on the day of the concert, please contact us in advance and every effort will be made to assist you.