

Season 14: 2008-2009

Experience the **Impact**

schola
CANTORUM
O N H U D S O N

Deborah Simpkin King
Artistic Director & Founder

Space, Light & Discovery

Sunday, May 17 @ 4:00 PM

St. Paul Lutheran Church
Jersey City, NJ

Friday, May 29 @ 8:00 PM

First Presbyterian Church
Ramsey, NJ

Saturday, May 30 @ 8:00 PM

St. Malachy's Church (The Actors' Chapel)
Manhattan



May 2009

Dear Music Lover,

Today we embark on a journey. It is a journey of the human spirit, with commemoration of the 400th anniversary of an invention that changed how we view ourselves in our greater universe serving as our launch pad. Just as the telescope made possible greater understanding of our universe, we seek today to additionally pursue exploration of a 'different frontier'—that which we might call 'internal space.'

August 2008: As we emerged from our rehearsal in the Dom in Salzburg, on the eve of the European premiere around which our entire eleven-day tour was planned, we were witness to an event that seemed to me to be a miraculous symbol of all that we had experienced during our time singing in Austria and the Czech Republic: a complete lunar eclipse. Although it had rained earlier in the day, no clouds impeded our view of the celestial drama—and it stopped me, completely transfixed, in my tracks.

At that moment, the Message seemed to be one of a universe without boundaries. It was the same message that we had been living as we sang our American music for captivated audiences throughout non-English-speaking countries: a world without boundaries, indeed! It was what we had believed even before the tour. And it was then that today's concert experience was conceived.

So, as we conclude the season which began overseas, we invite you to travel with us, beginning in outer space with Group I, then diving deeply into the 'internal space' of the soul in Group II. This middle group of our tri-partite, uninterrupted experience has been structured with a musically-guided meditative experience in mind. As we seek to create a peaceful (if intense) realm for the soul, we thank you for holding any urge for applause until the three selections of our final group.

In Group III, we seek to re-emerge, first gently, then ultimately with joyful vigor, into a full essence of a 'oneness'—in which life and death are equally praised as part of Whitman's "fathomless universe," in which the no-longer-disparate areas of 'outer' and 'inner' space are daily co-creators and co-witnesses of miracles, lunar and otherwise.

As Schola singers, we embrace “global cultural impact” as part of our mission; and it is our vision that, through the gift of music, such impact would be real, even had we never physically crossed national borders. We are so pleased that you are journeying with us today. After all, we are in this to make a positive difference in the world, and in seeking to do so, we are surely all in this together!

Yours, in great music!



Deborah Simpkin King, Ph.D.
SCH Founding Artistic Director
DeborahKing@scholaonhudson.org
(201) 918-3009

Schola Cantorum on Hudson (SCH) is a dynamic vocal ensemble embracing a mission of deepening and enlivening the human spirit by offering:

- ✿ Passionate musical experiences
- ✿ Strong educational support for high performance expectations
- ✿ Innovative programming designed to touch lives
- ✿ Artistic leadership by premiering new works
- ✿ Global cultural impact

**We thank the following for
their generous commitments to our 2008–2009 season**

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**We thank the following for
their generous commitments to our 2008–2009 season**

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Larry Zimmerman

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. We are fortunate that 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 2009–2010 Annual Fund. In this way, you will help us in continuing to provide the highest quality choral and educational programs for Hudson County, New Jersey and the New York metropolitan area.

How do you make a gift to SCH? Annual Fund envelopes are available at the Box Office. Simply fill one out and include a check made payable to Schola Cantorum on Hudson. You can also make a donation online at ScholaOnHudson.org, by following the *Giving* link on the left-hand side of the page, 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.



PROGRAM NOTES

by Deborah Simpkin King, Ph.D.

Point of Departure: Frontiers for Exploration and Discovery

Humanity is a naturally inquisitive species. From uncharted terrestrial territories to outer space, fascination with the unknown has always ignited the search for new understandings. And so it was in the year 1609, when Galileo Galilei succeeded in refining an instrument we have come to know as the telescope to the extent that he could peer with new clarity into the vast expanse of the heavens. It is the 400th anniversary of this significant invention from which we take our point of departure today in our theme of “discovery.”

As has been the case with many explorers, Galileo’s creativity and its subsequent scientific revelations were not met with universal acceptance for many years. In fact, it was on the basis of the telescope’s value for spotting potentially-threatening seagoing vessels that the inventor sought, and was granted, tenure and a salary from the Venetian Doge—not on the basis of any perceived value for scientific discovery. One can’t help but speculate whether Galileo might have been deliberately shrewd in suggesting a military use for his invention, knowing that as recently as the year 1600, one Giordano Bruno was burned at the stake for daring to expand on Copernicus’ view of the universe (that the earth revolves around the sun, and therefore the earth—and humanity—could not be the center of the universe), a notion then still a target for misgivings in many circles! Is it an unreasonable projection to suggest that, whether four hundred years ago or even still today, human resistance to discovery touches upon the fear of a resulting unavoidably-altered relationship between the individual and the larger universe?

Such challenges persist. Yet, curiosity about the disparity between what is scientifically explainable, and the elements of life that might fall into a category called ‘intuitive,’ or faith-derived, is as old as the human condition itself. As the only living organisms (currently) known to function more heavily in accord with mental activity than with biological instinct, surely one of our remaining frontiers for exploration is that of human enlightenment, and our interaction with—indeed, our potential for impact upon—the larger universe of which we are each an integral part.

In our current world, filled with abundance and with insecurity about the future, interest in what is ‘real,’ beyond the temporal, seems to be on the rise. Even in the scientifically-minded Western World, awareness of ‘health’ as more than mere absence of disease is leading many

to explore practices with ancient roots, in which mind, body, and spirit are understood and nurtured as a single entity, and each individual as part of a universal whole. Clear functioning of the body's 'energy system' underlies such techniques as acupuncture/acupressure, breath-based yoga meditation, Reiki therapy, spiritual healing, and many others—all of which have increasing empirical evidence of effectiveness, even where scientific explanation is scanty.

Concert Concept

The value of quiet time, of meditation, of time set aside on a regular basis for reconnecting with what is eternal, is fundamental to all spiritual orientations, and it is into that frontier for exploration that we seek to travel today. In **Group I**, the place of humanity within the greater universe is addressed from the objective contextual majesty of the stars and the heavens. The words of Russell Schweickart and Archibald MacLeish, as set by Kirke Mechem, offer clear perspective on “everything that means anything” here on earth, and on our potential to know that we are all “brothers who know now they are truly brothers.” Whole-tone scales, undulating tonal clusters, and continual major/minor modal shifts are used to suggest the absence of gravitational pull.

Poets Robert Frost and Sara Teasdale both speak to a “place of rest” and a “spicy stillness”—concepts enhanced musically by composers Kenneth Fuchs and Dan Forrest, through clusters and improvised indeterminate entrances at times; concepts we seek to extend through the atmosphere of ‘storm,’ created with your assistance. (Please watch the singers nearest you for your own requested contribution to this experience.)

Concepts of light, silence, peace, rest, and (my favorite) the ‘internal alleluia’ weave through **Group II**, the portion of today’s journey provided to support your own internal exploration and deepening. Composer Eric Whitacre portrays light through sound, into which we emerge out of our ‘storm.’ The meditative function of this group is most pronounced in the complete absence of text in the second selection. (Note: Although Barber’s *Adagio*, when sung, is traditionally set to the liturgical *Agnus Dei* text, we draw upon its instrumental origin in its use without words.)

The next three selections speak in lush, invitingly compelling musical language of silence, rest, peace, and of music and singing, in particular, as a vehicle for living into the internal alleluia. Sting’s gentle *Fields of Gold* unites the eternal and the sensual through the concepts of wind, love, and gold—to which one surely cannot but respond “*How Can I Keep From Singing?*” The assurance of Eternal Truth regardless of earthly circumstance is worth quoting and remembering:

What if my joys and comforts die?

I know that Truth is living.

What though the darkness 'round me close?

Still Truth its light is giving!

No storm can shake my inmost calm

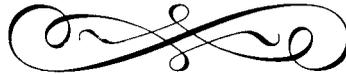
while to that Rock I'm clinging...

All things are mine since Truth I've found:

how can I keep from singing?

What further response is needed? The song is given...with “gladness of heart,” as from the Isaiah text with which we begin **Group III**. For it is here that we emerge re-aligned and re-invigorated into a universe truly without boundaries. The jubilant song, the lofty ideals of poet Walt Whitman—“to realize space, the sun and moon, to be rulers of life...of destiny...”—have brought us full circle! And, again from Whitman, as set by composer David Conte, all is united into one: life and death, objects and knowledge curious; to which our only response can be...

*“Dance on! sing praises!
Prais’d be the fathomless universe,
For life, joy, love, sing praise!
Life!”*



Suggested Ways to Participate

Through physicality: We ask for everyone's assistance in creating the sound-sensation of a storm, as we move from outer space in Group I, down to the depths of the human soul in Group II. Beyond this, each individual is invited to find position(s) in the room—whether in provided seating, on the floor on a mat that you might have brought, etc.—that best facilitates your deep breathing (belly breathing) and involvement in the journey.

Through light and images: Color and light, in addition to sound, are used specifically to suggest deepest grounding (deep red), then gradual movement through the body's ascending points of energy, the senses, and connection with planets in our solar system (orange, yellow, green, blue, indigo). White, the color of the crown chakra, is most prominent as we experience the exuberance of enlightenment in Group III.

Through the texts: Particularly in Groups I and II. The Group III poetry exemplifies an almost euphoric optimism and energy rush—a feeling of being grounded, joyful, healthy, and powerful.

Through journaling: You'll notice more than usual white space in and amongst the poetic texts in the program booklet. This is space in which you can record—even at a later date—thoughts and responses you have to the poetry, the music, the media enhancement, and the experience overall.

About Schola Cantorum on Hudson

S*chola Cantorum on Hudson* was founded as an independent choral ensemble in 1995, with a mission of enriching the lives of the diverse New Jersey and New York communities with the highest quality of choral music. The ensemble has grown dynamically to embrace a mission of deepening and enlivening the human spirit by offering a passionate musical experience with innovative programming over a wide variety of musical styles, and representing all aspects of the vocal art. Schola regularly premieres new choral works and achieves high performance standards through a robust music education program. Its members—a mix of active professionals and well-qualified amateurs—supported by a dedicated Board and staff, believe that widespread cultural impact is possible through impassioned artistic leadership. In addition to its expanded 2008-2009 concert season, building on the success of its recent tour of Austria and the Czech Republic (which culminated in a performance at the Dom in Salzburg during the height of the Salzburg Festival), SCH participates in a variety of community events, and is increasingly performing concerts beyond Hudson County. 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.

Schola Cantorum on Hudson is committed not only to high-quality performance, but also to making a profound impact on both its immediate and expanded communities through educational offerings. Examples of the high-quality educational programs for the community include the Cantorum Young Singers and Choral Scholar Programs. Other offerings include classes in advanced vocal technique and presentation, and assertive sight-singing and ensemble skills, through Schola's Summer Music Conservatory, and the innovative Member Inreach program. *Schola Cantorum on Hudson* is accredited by the State of New Jersey as a provider of Professional Development Credits for New Jersey public school teachers who participate in Schola's performance and educational offerings. More information about these educational initiatives may be found at ScholaOnHudson.org/Music-Ed.htm.

About Our Artistic Director

Dr. Deborah Simpkin King is a choral and vocal performer and educator, working primarily in the northern New Jersey/NYC area. As Founding Artistic Director of the forty-voice choral ensemble *Schola Cantorum on Hudson*, her choral work is favorably reviewed. She is the alto in the professional vocal quartet *Chantez!*, Director of Music at The First Presbyterian Church (Ramsey, NJ), and has an independent voice studio in Essex County, NJ. She frequently guest-conducts and provides choral workshop sessions, focusing on vocal production, sight reading, and other matters of the choral art.

The thread of continuity that connects Dr. King's various activities is her fundamental belief that music is a gift possessing the potential for profound impact on the human spirit, which can nurture all of us throughout our lives. It is this perspective that informs all of her activities, from polished performances to vigorous insistence on the development of fluency in sight singing.



One reflection of her commitment to this mission is her initiation of competitive sight singing as part of the NJ-ACDA High School Choral Festival, which she has coordinated since 1994, and for which new material is commissioned annually. Equally consistent within her mission is the programming and polishing of performances for maximum impact on all those sharing them.

Dr. King is an active member of Chorus America, Classical Singer Society, the National Association for Teachers of Singing, Conductors Guild, the Royal School of Church Music, and the American Guild of Organists. She is privileged to have served on the NJ-ACDA Board of Directors since 1991.

Dr. King holds a Ph.D. in Musicology from the University of North Texas; a Master of Music in Music Education from North Texas State University; and a Bachelor of Music in Vocal Performance from Texas Christian University. Her mentor of twenty years was Caro Carapetyan, whose choral work was the subject of Dr. King's master's thesis (*Caro Carapetyan: His Choral Beliefs and Practices*, 1981). Dr. King is also a published editor and writer. Her edition of full anthems by Baroque composer John Blow, published by Oxford University Press, has been very favorably reviewed, and her dissertation, *The Full Anthems and Services of John Blow and the Question of an English Stile Antico*, was honored with the 1990 University of North Texas Graduate Dean's Dissertation Award for Scholarly Communication.

Dr. King has two sons: Patrick Daniel, Segment Producer with Comedy Central's *The Daily Show*; and Michael Alexander, a recent graduate of Westminster Choir College, and Manager of Wilson House, of the Christian Union, in Princeton. Michael will be entering seminary in the fall of 2009.

About Our Accompanist

Lisa Laskowich has performed on Broadway, Off-Broadway, and Off-Off Broadway, as well as with regional theaters for both opera and musical theater. She has served as a vocal coach in Europe and, for the past two years, was the Vocal Director of the Jakarta International Summer Music Festival in Indonesia. This year, Dr. Laskowich

was Music Director for *Jekyll and Hyde* in Naples, Florida and also made her Carnegie Hall debut playing keyboards for Vivaldi's *Gloria*. She resides in Manhattan and earned her doctorate from the Manhattan School of Music.

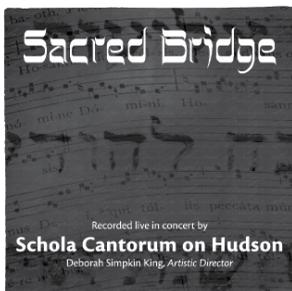
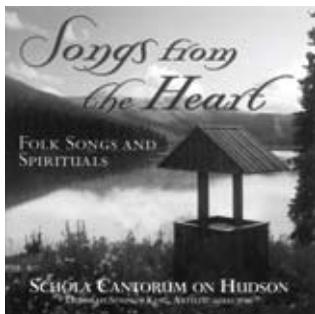
About Our Guest Percussionist

Simon Boyar is perhaps the most electrifying and innovative young percussionist on the music scene today. At the age of 27, he is already redefining the percussive arts and transforming the role of the marimba as a major instrument for all musical genres. International audiences have thrilled to Mr. Boyar's exciting performances and groundbreaking style. Driven by his intense musical vision and unparalleled virtuosity, his goal is a dramatic reshaping of the entire percussion landscape. Reviewers have called Mr. Boyar "pyrotechnic" and "miraculous," and he was recently featured on NPR's *All Things Considered* for "breaking new ground" in percussive music-making. He has performed in dozens of countries around the world and has appeared with such artists as John Adams, Evelyn Glennie, Joshua Bell, and Emanuel Ax, and has been featured percussion soloist with the American Symphony Orchestra, the New Mexico Symphony Orchestra, the Juilliard Orchestra, and the National Polish Radio Symphony Orchestra of Katowice. Upon his graduation from the Juilliard School, Mr. Boyar joined the faculty of the school's Pre-College Percussion Department, ultimately becoming the youngest person ever named as Department Director. The program's success under his guidance led to an invitation to join the college faculty at NYU, where he aided in the creation of a marimba program unlike any other of its kind, and founded the NYU Contemporary Marimba Ensemble, which is dedicated to teaching his unique approach and sound. Mr. Boyar is a Yamaha artist and performs on a YM-6000 Concert Grand Marimba. He uses Vic Firth mallets/sticks and is a member of the Vic Firth Education Team. He is also a proud former member of DCI's Jersey Surf Drum and Bugle Corps.

About Jonathan Estabrooks, Visual Designer

Canadian baritone and filmmaker Jonathan Estabrooks has a growing list of principal stage and production experience. He continues to explore the relationship between live performance art and the visual media. Mr. Estabrooks has created feature-length and short films, designing projections and shorts for WNYC Radio, New York Festival of Song, James Conlon, James Marvel, and Robin Guarino. He was principal projection designer for The Juilliard Opera Center and Opera Theatre departments for productions including *Trilogy* (2008), *The Magic Flute* (2008), and *Iphigenie en Aulide* (2007). Additionally, Mr. Estabrooks was principal designer for Margo Garrett's Juilliard Faculty Recital in the Peter Jay Sharp Theatre. He is presently lending his talents to Schola Cantorum on Hudson, a New-Jersey based choral ensemble, for this concert series.

**Want to take Schola home with you?
We can arrange that!
Our complete discography is available
for sale at the reception table.**



Price: \$15 each

Acknowledgements

*We wish to express our deepest appreciation for the hospitality of
St. Paul Lutheran Church, Jersey City, NJ,
Rev. Jessica Lambert, Pastor, and Music Director Chris Greene
for welcoming us to our new rehearsal and performance home this season.*

*Special thanks to our gracious hosts at our home across the Hudson,
St. Malachy's Roman Catholic Church (the Actors' Chapel) and Fr. Richard Baker,
and
to The First Presbyterian Church, Ramsey, NJ and the Rev. Dr. Michael H. Carrier
who have made us welcome for a special "away" performance,
and for the loan of video equipment for these concerts.*

Special thanks also to Jonathan Estabrooks, our lighting designer for these concerts.

*Deepest gratitude to the many people
who worked off-stage in support of these performances.*

*Extra-special thanks to Ray Weiderhold,
for schlepping, fetching, carrying, and hauling well above and beyond the call of duty.*

So I say

Thank you for the music, the songs I'm singing

Thanks for all the joy they're bringing

Who can live without it, I ask in all honesty

What would life be?

Without a song or a dance what are we?

So I say thank you for the music

For giving it to me

It's great to be back! Marlene

SINGING MEMBERS OF SCHOLA CANTORUM ON HUDSON

Mary Ellen Assue, *Section Leader* *

Salvatore Basile, *Section Leader* *

Frank J. Borroto

Salvatore A. Diana *

Maureen Dowdell, *Section Leader* *

Gilberto Gómez *

Christopher Greene

Max Jefferson *

Andrew Jones

Marlene Karu

Gordon King

Sherry Kosinski

Dorian Lake

Sandy Martiny

Diane Michael *

Vivian Muñoz

Joyce Nestle

Lauren Patsos *

John Paul Poplawski, *Section Leader* *

Caroline L. Sargent *

Mari Schindele *

Ronald Seludo

Karen Lea Siegel

Salvatore Spataro *

Don Strangfeld

Neela R. Taub

Ryan Wagner

Alexander Wentworth *

Roger West

Susan Wray *

* *Schola Repertory Singers*

Lisa Laskowich, *Accompanist*

Schola Cantorum on Hudson joyfully welcomed Ryan Wagner to our number this winter.

Interested in Auditioning for Singing Membership? Know Someone Who Might Be?

Set up an audition by sending an email to Auditions@ScholaOnHudson.org,
or by calling 212-784-6490.

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

This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts, administered by the Hudson County Office of Cultural & Heritage Affairs, Thomas A. DeGise, County Executive, and the Board of Chosen Freeholders.



*Please silence all cell phones, pagers, watch alarms, and other electronic devices.
Please do not take flash photographs of the singers during the performance.*

Thank you!

PROGRAM

This program is designed to be a journey that will be best experienced as a whole. Consequently there will be no intermission. Silence is, at times, deliberately included as part of the experience. We ask that you kindly *hold your applause* until after the first piece in Group III, as indicated by the ‡, where it will be happily received.

I: Outer Space, as Galileo's New Frontier

At the Round Earth's Imagined Corners

At the round earth's imagin'd corners, blow
Your trumpets, Angells, and arise, arise
From death, you numberlesse infinities
Of soules, and to your scattered bodies goe,
All whom the flood did, and fire shall
o'erthrow,
All whom warre, dearth, age, agues,
tyrannies,
Despaire, law, chance, hath slaine, and you
whose eyes
Shall behold God and never taste death's
woe.

Williametta Spencer

But let them sleepe, Lord, and mee
mourne a space,
For, if above all these, my sinnes abound,
'Tis late to aske abundance of Thy grace
When wee are there; here on this lowly
ground,
Teach mee how to repent; for that's as
good
As if Thou hadst seal'd my pardon, with
Thy blood.

—John Donne

Island in Space

Kirke Mechem

Dona nobis pacem. (Grant us peace.)

Up there you go around the earth every hour and a half, time after time after time. You look down; you can't imagine how many borders and boundaries you cross, and you don't even see them. The earth is a whole—so beautiful, so small, and so fragile.

You realize that on that small spot is everything that means anything to you: all history, all poetry, all music, all art, death, birth, love, tears, all games, all joy—all on that small spot.

And there's not a sound—only a silence the depth of which you've never known.

—Russell Schweickart,
*the first astronaut to make
an unattached spacewalk*

to see the Earth
as it truly is
small and blue and beautiful
in that eternal silence
where it floats
is to see ourselves
as riders on the Earth together
brothers
on that bright loveliness
brothers who know now
they are truly brothers

—Archibald MacLeish

Dona nobis pacem.

Stars

Kenneth Fuchs

How countlessly they congregate
o'er our tumultuous snow,
which flows in shapes as tall as trees
when wintry winds do blow!
As if with keenness for our fate,
our faltering few steps on

to white rest, and a place of rest
invisible at dawn.
And yet with neither love nor hate
those stars like some snow-white
Minerva's snow-white marble eyes
without the gift of sight.

—Robert Frost

Stars from Three Nocturnes

Dan Forrest

Simon Boyar and Dorian Lake, *percussion*

Alone in the the night, alone,
On a dark hill with pines around me spicy
and still,
And a heaven full of stars over my head,
White, topaz, and misty red:
Myriads with beating hearts of fire

That aeons cannot vex or tire!
Up the dome of heav'n like a great hill,
I watch them marching stately and still,
And I know that I am honored to be
witness of so much majesty.

—Sara Teasdale

At this point, audience assistance is requested in the creation of an atmospheric rainstorm, in the midst of which we'll travel from the frontier of outer space down to that of internal, human consciousness. Please join the singers nearest you in the creation of a 'stormy atmosphere,' then respond to the Artistic Director for duration and volume. There are no wrong responses.

II: Internal Metaphysical Space, as a New Frontier

Lux Aurumque

Eric Whitacre

Caroline L. Sargent, *soprano*

Lux,
calida gravisque pura velut aurum
et canunt angeli moliter
modo natum.

Light,
Warm and heavy as pure gold
and the angels sing softly
to the newborn baby.

—Edward Esch

Adagio

Samuel Barber

Mary Ellen Assue, *soprano*

This piece will be performed without text.

The Silence

Andrew Bleckner

Mary Ellen Assue, *soprano*

Those who follow the way of Love with
calm and faith-filled intent,
Know that all is working toward healing
and wholeness.
And may the healing power of Love lift
you from the limitations of fear and
ignorance into the arms of freedom.

May the peace of the Spirit bless you, and
lead you on life's journey.
Be not afraid of the Silence, for Wisdom's
Voice is heard there!

— Psalm 132:6–10,
paraphrase by Nan C. Merrill

There Will Be Rest

Frank Ticheli

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace,—above me
Stars I shall find.

—Sara Teasdale

Earth Song

Frank Ticheli (music and text)

Sing, Be, Live, See...

This dark stormy hour,
The wind, it stirs.
The scorched earth
cries out in vain:

O war and power,
you blind and blur.
The torn heart
cries out in pain.

But music and singing
have been my refuge,
And music and singing
shall be my light.

A light of song,
shining strong: Alleluia!
Through darkness, pain and strife, I'll
Sing, Be, Live, See...

Peace.

Fields of Gold

Gordon Matthew Sumner ("Sting"), music and lyrics
arr. Roger Wesby

Small Group:

Lauren Patsos, *soprano*; Mari Schindele, *alto*;

Salvatore A. Diana, *tenor*; Dorian Lake, *bass*

You'll remember me when the west wind
moves

Among the fields of barley.

You can tell the sun in his jealous sky

When we walked in fields of gold.

So she took her love for to gaze a while,

Among the fields of barley.

In his arms she fell as her hair came down
among the fields of gold.

Will you stay with me, will you be my love,

Among the fields of barley?

We'll forget the sun in his jealous sky,

As we lie in fields of gold.

See the west wind move like a lover's soul
upon the fields of barley.

Feel her body rise when you kiss her
mouth,

Among the fields of gold.

I never made promises lightly,

And there have been some I've broken,

But I swear in the days still left

we will walk in fields of gold.

Many years have passed since those
summer days

Among the fields of barley.

See the children run as the sun goes down,

As you lie in fields of gold

You'll remember me when the west wind

moves

Among the fields of barley.

You can tell the sun in his jealous sky,

When we walked in fields of gold.

How Can I Keep from Singing?

Mary Ellen Assue, *soprano*; Maureen Dowdell, *alto*

My life flows on in endless song; above
earth's lamentation
I hear the real though far-off hymn that
hails a new creation.
Through all the tumult and the strife, I
hear that music ringing;
It sounds an echo in my soul: how can I
keep from singing?

When tyrants tremble sick with fear and
hear their death-knells ringing,
When friends rejoice both far and near,
how can I keep from singing?
In prison cell or dungeon vile, our
thoughts to them are winging;
When friends by shame are undefiled, how
can I keep from singing?

American Folk Hymn; Ronald Staheli, arr.

What if my joys and comforts die? I know
that Truth is living.
What though the darkness 'round me
close? Still Truth its light is giving!
No storm can shake my inmost calm while
to that Rock I'm clinging;
Since Love is Lord of heav'n and earth:
how can I keep from singing?

I lift my eyes, the cloud grows thin, I see
the blue above it,
And day by day this pathway smooths,
since first I learned to love it.
The peace from love makes fresh my heart,
a song of hope is springing.
All things are mine since Truth I've found:
how can I keep from singing?

III: Song and Dance of Universal Harmony

Applause welcome after pieces marked with a †

Ye shall have a song *from A Peaceable Kingdom †*

Randall Thompson

Ye shall have a song, as in the night when a
holy solemnity is kept.

Ye shall have a song, and gladness of heart
as when one goeth with a pipe, to come
into the mountain of the Lord.

—Isaiah 30:20

A Jubilant Song †

Norman Dello Joio

Caroline L. Sargent, *soprano*

Listen to a jubilant song, O!
Listen to a jubilant song
The joy of our spirit is uncaged, it darts
like lightning!
Listen to a jubilant song,
For we sing to the joys of youth, and the
joy of a glad light-beaming day.
O! Our spirit sings a jubilant song that is
to life full of music,
a life full of concord, of music, a life full of
harmony.
We sing prophetic joys of lofty ideals.
We sing a universal love awaking in the
hearts of men.

O! to have life a poem of new joys, a poem
of new joys, to shout,
To dance and exult, to shout and leap.
O! to realize space and flying clouds,
O! to realize space, the sun and moon,
O! to be rulers of life, O! to be rulers of
destiny,
of life, of destiny and of life.
O, listen to a jubilant song!
We dance, exult, we shout and leap.
O! Listen to our song!

— Adapted from Walt Whitman

Dance from Invocation and Dance ‡

David Conte

Lisa Laskowich and David Mayfield, *piano*
Simon Boyar, *percussion*

Prais'd be the fathomless universe,
For life and for joy, and for objects and
knowledge curious,
Prais'd be the fathomless universe,
For life and for joy, and for love, sweet love.
But praise! praise! praise! for the sure
enwinding arms of cool enfolding death.
Dark mother always gliding near with soft
feet,
Have none chanted for thee a chant of
fullest welcome?
Then I chant it for thee, I glorify thee
above all,
I bring thee a song that when thou must
indeed come, come unflinchingly.

Approach, strong deliv'ress, when it is so,
When thou hast taken them I joyously
sing the dead,
Lost in the loving floating ocean of thee,
Laved in the flood of thy bliss, O death.
From me to thee, glad serenades,
Dances for thee I propose saluting thee,
Adornments and feastings for thee,
And the sights of the open landscape and
the highspread sky are fitting,
And life and the fields, and the huge and
thoughtful night.
Dance on, sing praises.
Prais'd be the fathomless universe,
For life joy love sing praise! Life!

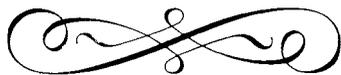
—Walt Whitman



Today's performance of David Conte's *Dance* is lovingly dedicated in memory of

Sara Solberg

for all the joy and energy she gave us over the years as Alto Section Leader.



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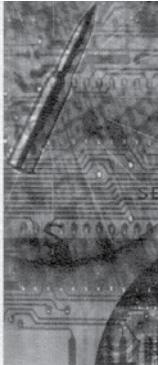
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Counseling Center: 212/242-5019

www.stjvny.org

Sunday

Eucharist at 8:00 am
Solemn Eucharist at 11:00 am

Monday - Friday

Morning Prayer at 8:00 am
Monday, Wednesday, Friday
Eucharist at 6:15 pm

Holy Days

Eucharist at 6:30 pm

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The Robert A. Mills Foundation
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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 and every effort will be made to assist you.

"I want to know the thoughts of God; the rest are details."

—A. Einstein

*in humble gratitude for
the gift of music,
and for my many blessings:
my two wonderful sons,
extended family,
and*

*every one of my singers.
with love, Mom/Deborah/Dr. King*

"The most beautiful thing we can experience is the mysterious.

It is the source of all true art and science."

—A. Einstein

**No one knows enough to be a pessimist.
There are many things I do not understand,
and I like it that way.**

LOOKING AHEAD TO OUR 15TH ANNIVERSARY SEASON

Season Showcase

Saturday, October 17, 2009 🍷 8 PM
Manhattan

Sunday, October 18, 2009 🍷 4 PM
Jersey City, NJ

'Tis the Season

Sunday, December 6, 2009 🍷 4 PM
Jersey City, NJ

Saturday, December 12, 2009 🍷 8 PM
Manhattan

A City Singing at Christmas

Come hear us as part of St. Patrick's annual joyful Yuletide celebration

Thursday, December 17, 2009 🍷 7 PM

St. Patrick's Cathedral
5th Avenue between 50th and 51st Streets, New York, NY

March Concert

featuring the 2009–2010 Cantorum Young Singers

Sunday, March 7, 2010 🍷 4 PM
Jersey City, NJ

Saturday, March 13, 2010 🍷 8 PM
Manhattan

Ethnic Melting Pot: American Immigrant Composers

featuring music of the many cultures that come together in American music

Sunday, May 16, 2010 🍷 4 PM
Jersey City, NJ

Saturday, May 22, 2010 🍷 8 PM
Manhattan

**Stay tuned for updates, as we are still planning our exciting
All-American 15th anniversary season**

**Visit www.ScholaOnHudson.org or call (201) 918-3011
to reserve tickets or for more information.**