

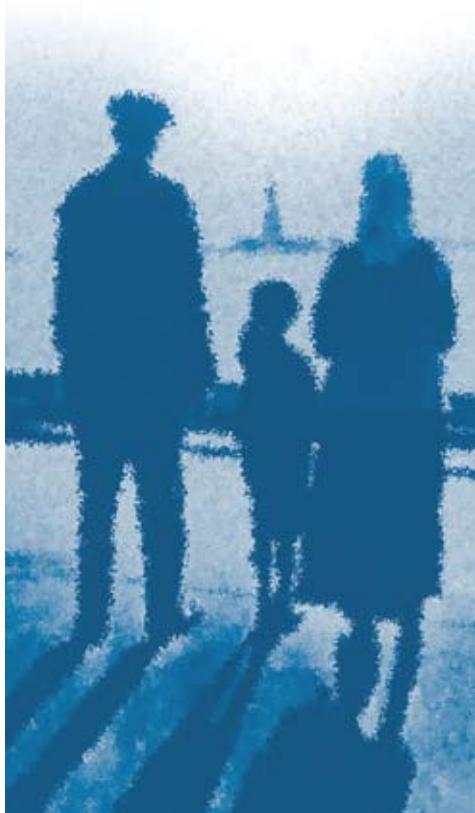
CELEBRATING

Our American Stories



SCHOLA
CANTORUM
ON HUDSON

Deborah Simpkin King
Artistic Director & Founder



The American Melting Pot

featuring this season's Cantorum Young Singers

Wagner College Choir
directed by Roger Wesby

Sunday, February 28, 2010 🕒 4:00 PM

Trinity Lutheran Church 📍 Staten Island, NY

Saturday, March 6, 2010 🕒 8:00 PM

Holy Trinity Lutheran Church 📍 New York, NY

Sunday, March 7, 2010 🕒 4:00 PM

St. Paul Lutheran Church 📍 Jersey City, NJ

Bravo!

We're proud to support
Schola Cantorum on Hudson
and its outstanding
contribution to
the arts in the
community.



The Provident Bank Foundation

830 Bergen Avenue • Jersey City, NJ

Dear Music Lover,

Those who have followed SCH activities for more than a year or two know that each concert season contains one concert that we refer to as belonging to our "Ethnic Series." Each year, as we focus on the music of one particular nationality or ethnicity, we delight in discovering styles and sonorities of which we'd have remained unaware without this particular annual repertoire challenge.

In celebration of this, our fifteenth season as an independent arts organization, the decision was made to focus on two particular aspects of our business that have played a significant role in defining who we are: our interests in American music, and particularly in new music that packs a powerful communicative punch. And what a fun season it is turning out to be! But, what to do with our Ethnic Series? You have our happy answer in your hands. As a still-young nation of immigrants, America as the world's demographic 'stew' seemed the logical answer. More on that as you read on through this program booklet.

In a reversal of the old adage: "The more SCH things stay the same, the more SCH things change!" We have always been, and will always be, firmly grounded in the marvelously life-impacting communicative art of ensemble singing. Yet, you may have noticed the scope of our impact broadening: geographically, with many New York and New Jersey venues; professionally, as we happily respond to contracts coming to us from such diverse sources as the New Jersey Symphony Orchestra, the international Mountbatten Association, composers seeking professional recordings of their compositions; soloistically, with the continuing growth of our popular Schola Sings Solo recital series; and more.

What would you think about joining us for a musically-focused vacation to Canterbury, England? That is possible, this July, when we'll be found as resident ensemble in support of Evensong at Canterbury Cathedral.

And there's more. With this group, there is always more! And there is room for *you*! Whether as a singer seeking an audition, a business person seeking opportunity for meaningful non-profit work, a consistent audience member, or a contributor of funds necessary for program viability within the organization, *there is room for you*!

What a treat we have today in being joined by the singers from Wagner College under the direction of friend and colleague Dr. Roger Wesby, SCH Featured Composer 2009–2010! Collaboration always produces unexpected opportunity for growth and enjoyment, and I am confident that you'll enjoy the result as much as we have enjoyed the process.

Please seek any of us out following today's concert, and let us know what you think. Oh, and don't forget to purchase your tickets for one of our May concerts while you're here. We look forward to seeing you then, as well!

Yours, in great music!



Deborah Simpkin King, Ph.D., Artistic Director and Founder
ArtisticDirector@ScholaOnHudson.org
(201) 918-3009

Stirring the Pot...

What do the United States of America, Schola Cantorum on Hudson, and a good soup have in common? One might observe that each of these three is unique...nothing else quite like this country, this organization, a really good culinary creation. Yes, surely that is the unifying thread.

When this nation was born, it was, to a great extent, unpopulated. Certainly, by today's standards, that is true! As we came from around the world to become 'Americans,' we brought our hopes and dreams, our ambitions, our individual lifestyles; and we brought—as is the case with all peoples in all times—our need to express such fundamental aspects of the human condition in song.

What we refer to as an 'early American sound' is reflective of the harsh conditions out of which our founding ancestors fashioned this nation. While European conservatory influence would remain in the Old World for a number of generations, music itself did not wait! Many immigrants, in search of the religious freedom that was fundamental to the settling of the New England colonies, believed that every churchgoer should be trained to sing; and the emergence of the "fasola" system of teaching part-singing to everyone (!) witnessed also the birth of the early-American hymn style heard in "I'll fly away." Somewhat similar in its directness is the Shaker sound that is the basis of Barbara Wesby's medley arrangement.

Traditional Scottish, English and Irish music brought to the New World by immigrants turned into what is sometimes referred to as "old-time music," or, Appalachian folk music. So popular and influential has the Appalachian style become that a number of American 'classical' composers (Henry Cowell, Aaron Copland, etc.) have brought the idiom into classically-accessible settings. Such is what we see in the second and third numbers on today's concert, through the work of arranger J. David Moore.

By the time our young nation was half-way into its second century, both revolution and civil division had rocked its populace, as had the socially- and politically- untenable condition of, and beginnings of emergence from, the institution of slavery. 'American music' had come to include the melodic parlor song of the Foster era (Come back in May for some of these!), and also the 'spiritual,' resulting from the interaction of music and religion from Africa with those of European roots.

Migration of artists continued to be formative of an "American Sound" by the time our young nation was substantial enough to find itself a major player in two World Wars. Indeed, those very conflicts brought some Jewish artists to our shores in refuge from what would have certainly been their demise, had they remained in their native lands. First-generation immigrants Weill and Berlin, second-generation immigrant Gershwin, and Ellington, a grandson of slaves, each made an indelible contribution to establishing an American Sound—through jazz, through the stage, through the spiritual. What wealth of expression through the diversity afforded by the steady flow of immigration into this youngest nation, sometimes called the great Melting Pot of the world!

The second half of today's concert provides a glimpse into the continuing impact of incoming artist immigration to these United States. Each of the composers represented in our third group of selections is native to another country—but has become either a citizen or permanent resident of the United States of America. Ms. Phillips's vibrant setting of Whitman's poetry reflects thorough embrace and understanding of her adopted home. Composer Gjeilo breathes contemporary life into the timeless and universal "Ubi caritas" text; composer Lifchitz brings poignancy to difficult political realities in his writing.

In the work of Christopher Marshall and Featured Composer Roger Wesby we find that the 'circle' truly is 'unbroken.' As is true of the 'call' with which we return from intermission, and with all of the final group of selections, composers born and/or working in America are increasingly reaching out to study, absorb, and make integral to their own art the musical styles, tunes, and traditions of other nations. Marshall and Wesby have lived and worked in Samoa and Costa Rica, respectively, thereby bringing real-life experience to their musical settings. And, increasingly, it is true that, just as the arts in America continue to be nurtured by those who come to us from other lands, American composers are 'completing the circle' with outreach from a still-young nation whose artistic viability has become, nonetheless, mature and respected on an international stage.

...and about that soup...the flavors and nutrients are ever so much more wonderful when the vegetables are cooked 'just enough,' retaining their unique texture, are they not? As SCH singers, we never seek to 'blend' our voices; rather, we find our sound through heightening the resonating quality of each individual instrument. And, perhaps the United States of America is not a 'melting' pot, after all. Perhaps this nation of immigrants, this ensemble of singers, a fine soup creation, all find their true uniqueness through their preservation of internal individuality; indeed, are most valuable and vital when not 'blended' at all—rather, when happily 'resonating' in ways that draw upon the uniqueness each individual element brings to the 'pot.' Ah, so that's the common thread. May it ever be so...

Here's to each of us! Here's to all of us!! May we ever grow in ways that mutually resonate with beauty and peace.

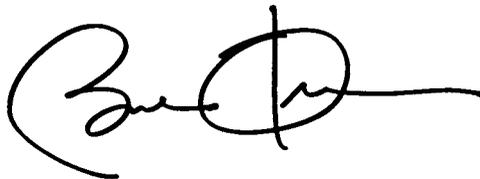
THE WHITE HOUSE

WASHINGTON

The power of the arts to move and inspire us transcends languages and borders. From the stage of a performance hall to the canvas of a scenic landscape, artistic expression takes countless forms. It brings us together, helping us reflect upon who we are, where we have come from, and what lies ahead.

Our Nation's diversity has infused our creative identity with cultural elements from every part of the world. American artists have developed unique and innovative styles, both treasured within our shores and loved by a global audience.

Please accept my best wishes as you take part in this rich tradition.

A handwritten signature in black ink, appearing to be Barack Obama's signature, written in a cursive style.



STATE OF NEW JERSEY
OFFICE OF THE GOVERNOR
P.O. BOX 001
TRENTON
08625
(609) 292-8000

JON S. CORZINE
GOVERNOR

October 18, 2009

SCHOLA CANTORUM ON HUDSON

Dear Friends:

It is my pleasure to extend greetings and best wishes to Schola Cantorum on Hudson and everyone gathered for the *15th Anniversary*.

Art is truly the signature of any great civilization. Culture and the Arts not only define our society and preserve our history, but also energize and entertain us. I recognize the efforts of Schola Cantorum on Hudson to make certain that these opportunities are extended to all citizens. Under the guidance of Artistic Director Dr. Deborah Simpkin King, the ensemble has maintained a standard of excellence in choral performance since 1995.

In fulfilling its mission to entertain, enlighten and inspire audiences, Schola Cantorum on Hudson represents the best of the Arts for New Jersey audiences. Best wishes for a most enjoyable and memorable *15th* season, as you recognize the theme *Celebrating American Stories*.

Sincerely,

A handwritten signature in black ink, appearing to read "Jon Corzine".

JON S. CORZINE



FRANK R. LAUTENBERG
UNITED STATES SENATOR

October 18, 2009

Dear Friends:

Thank you for inviting me to Schola Cantorum on Hudson's fifteenth anniversary celebration. I am grateful for the opportunity to extend my best wishes as you mark fifteen successful years of sharing your talent and passion with your audiences.

Congratulations to the members of Schola Cantorum on Hudson on reaching this distinguished milestone. I applaud your efforts to enchant and entertain your audiences. I also commend you for your leadership in launching Project Encore, which promotes choral composers, ensembles and compositions.

I would also like to recognize Schola Cantorum on Hudson's Artistic Director, Dr. Deborah Simpkin King. Your commitment, professionalism and enthusiasm are clearly a key element to the organization's continued success. I wish you all the best of luck and continued achievement as you entertain future audiences and increase your support of choral music.

Sincerely,

A handwritten signature in black ink that reads "Frank R. Lautenberg". The signature is written in a cursive, flowing style.



Proclamation

WHEREAS, Schola Cantorum on Hudson will celebrate its 15th Anniversary and hold its first New Jersey concert of the season at its home venue, St. Paul Lutheran Church in Jersey City, on Sunday, October 18, 2009; and

WHEREAS, Schola Cantorum on Hudson is a critically acclaimed, multicultural forty-voice choral ensemble and educational organization that was founded by Artistic Director Dr. Deborah Simpkin King in the fall of 1995; and

WHEREAS, Schola Cantorum on Hudson is committed to a mission of enriching the life and cultural awareness of the community by providing high-quality choral music and educational opportunities; and

WHEREAS, Schola Cantorum on Hudson flourished throughout the years into an ensemble that exhibits visionary leadership within the international choral community; and

WHEREAS, Schola Cantorum on Hudson's several highlights throughout the past fifteen years include its participation in an invitational tour to present the European premiere of New Jersey composer Randall Svane's "Mass" during the 2008 Salzburg Festival, collaborations with numerous prominent arts organizations throughout the state, and a broadcast appearance entitled "Las Comadres con Gloria B" on Telemundo; and

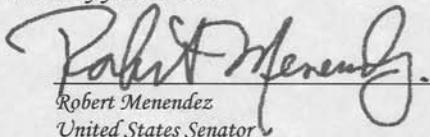
WHEREAS, Schola Cantorum on Hudson celebrates its anniversary with a milestone season that is entitled "Celebrating American Stories," which will draw repertoire exclusively from American-born and naturalized American composers; and

WHEREAS, Schola Cantorum on Hudson continues to encourage a deep appreciation of contemporary choral music while creating a lifetime of memories for its members.

THEREFORE, in presenting this proclamation to:

Schola Cantorum on Hudson

I, Robert Menendez, United States Senator, on behalf of the People of the State of New Jersey, extend my personal congratulations to Schola Cantorum on Hudson on its 15th Anniversary and send best wishes for the many years to come.


Robert Menendez
United States Senator

Dated: October 18, 2009

**We thank the following for
their generous commitments to our 2009–2010 season**

Platinum Sponsors (\$15,000)

The Frank and Lydia Bergen Foundation
Marjorie Bunnell Charitable Fund
Alexander Wentworth

Golden Benefactors (\$7,500+)

Salvatore Diana
New Jersey State Council on the Arts

Seraphim (\$5,000+)

Exxonmobil
Roger & Mary Lou West
Sophia K Zalios

Guardian Angels (\$2,500+)

The Provident Bank Foundation
Deborah Simpkin King
Patrick Tobin

Angels (\$1,000+)

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Christina Blosser
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Trayton M. and Maris Davis
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Arlene Pollack
Caroline L. Sargent
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Sponsors (\$500+)

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Blair MacInnes

Benefactors (\$250+)

Winfred and Mary Elizabeth Bernhard
Frank Borroto
Michelle Lanik
Diane Michael and Larry Katz
Scott Pollack
Bill and Peggy Simpkin
Salvatore Spataro
Penelope Vance
Gary Wilhelm

**We thank the following for
their generous commitments to our 2009–2010 season**

Patrons

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Lorraine M. Strangfeld
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Friends (up to \$99)

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Paulina Marks
Lee D. Levine and Ann I. Neumann
Peggy Pugh
Diane Roth
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Memorial Fund Gifts

In memory of George A. Sargent

Winfred and Mary Elizabeth Bernhard
Deborah Simpkin King
Dale Meyers
Roger and Mary Lou West
Leslie Penny
Warren Potts
Lawrence Zimmerman

In memory of Sara Solberg

Richard McAdams
Neela R. Taub

About Schola Cantorum on Hudson

Schola 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 Artistic Director and Founder of the thirty-voice choral ensemble *Schola Cantorum on Hudson*, her choral work is favorably reviewed. She is Director of Music at The First Presbyterian Church (Ramsey, NJ), and has an independent voice and conducting studio in Essex County. 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 was her introduction 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, American Choral Directors Association, the National Association for Teachers of Singing, and the Conductors Guild. 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. Dr. King is a published editor and writer. Dr. King continues her research and writing activities primarily through the development of programs and program notes for the three ensembles of Schola Cantorum on Hudson.

Dr. King has two sons: Patrick Daniel, Segment Producer with Comedy Central's *The Daily Show*; and Michael Alexander, currently a student at Westminster Theological Seminary in Philadelphia, in its Master of Divinity program.

About Our Rehearsal Accompanist

Ms. Barbara Novak is a graduate of the Oberlin Conservatory of Music and earned two Masters Degrees from the University of Mississippi. Additionally, she studied at the Mozarteum in Salzburg, Austria. Ms. Novak is an accomplished pianist, organist, and conductor. She recently retired from the Clifton Public School system where she was a music teacher. She has worked extensively as a music director and producer for numerous shows both in public education and community theater, and is vice president of the Theatre League of Clifton. Ms. Novak is presently on the teaching staff at Caldwell College, and is the organist and choir master at Christ Episcopal Church in Glen Ridge.

About Our Cantorum Young Singers

Wagner College Choir has long tradition of musical excellence. Since the tenure of Dr. Sigvart Steen, founder of the Nordic Choir at Luther College and longtime Director of Choral Activities at Wagner College, the choir has toured extensively, performing the great choral masterworks of church and concert hall alike in Europe, Canada, and all across the United States, in venues which include Carnegie Hall, Lincoln Center, and the National Cathedral in Washington, DC. The Wagner Choir has performed with the Staten Island Symphony Orchestra, the Staten Island Philharmonic, the New Brunswick Chamber Orchestra, the New England Symphonic Ensemble, at Riverside Church, Manhattan and the Miller Theater at Columbia University, participated in the Installation of Metropolitan New York Bishops Stephen Bouman (ELCA) and Robert Rimbo, and recently toured California, New England, the South East and Florida.

The **Chamber Singers** have also performed at Carnegie Hall, with the Staten Island Symphony, at Brooklyn College and in numerous campus and community concerts.

Stretto has performed at *Wall-to-Wall Joni Mitchell* at Symphony Space, for *Jazz Vespers* at St. Peter's Church, Citicorps, Manhattan; *Jazz Vespers* at Trinity Church, Staten Island; at the National Arts Club, Gramercy Park; and at Snug Harbor Cultural Center on Staten Island.

The choirs' membership is drawn from across all of the disciplines of the college. Under the leadership of Dr. Roger Wesby, the choir has expanded its repertoire with world music and jazz inspired arrangements, and undertaken performances of the traditional classics with a new level of discipline and an approach stressing stylistic authenticity. The choir's many recordings include *The Journey thus far*; *A Choral Harvest: the Journey continues*; and *Holidays at Wagner College*.

About Our Featured Composer and Guest Conductor

Roger Wesby was born in Worcester, Massachusetts and graduated from Eastman School of Music. His service in the Peace Corps, teaching and performing in national art centers in El Salvador and Costa Rica, led to professional opportunities in Costa Rica. There Dr. Wesby served as conductor of the National Symphonic Chorus and Director of the School of Music at the National University, conducting its Chamber Choir and Jazz Ensemble. He received a master's degree from Westminster Choir College where he studied with Robert Porco. He was Director of Choral Activities at the University of Kentucky and founded the Lexington Children's Chorus and *New Voices*, an elite vocal chamber ensemble. He was Director of Choral Activities at Augustana College, Rock Island, Illinois and conductor of the Handel Oratorio Society. An active clinician, guest conductor and published composer/arranger, Dr. Wesby was Choir Director of Lutheran Summer Music at St. Olaf College. He has written articles on the history of jazz and blues for the *Encyclopedia of New Jersey*. In 2002, he composed the *Jazz Mass*, which has been used in several Lutheran churches. Since 1996 Roger Wesby has served as Director of Choral Activities and Vocal Studies at Wagner College where he teaches Music History, the History of Blues and Jazz, Conducting, and Choral Methods. He is the composer of hundreds of arrangements and numerous compositions. In 2006 he was commissioned to compose a special liturgy and anthem for the 150th anniversary of Trinity Lutheran Church on Staten Island. He is the Featured Composer of Schola Cantorum on Hudson's 15th anniversary season.

For Dr. Wesby's full biography, see the Featured Composer page of our website, at ScholaOnHudson.org.

About Our Concert Accompanist

Our concert accompanist today, **Barbara Wesby**, was born in Central Pennsylvania. From an early age she showed talent in composition, piano, dance and acrobatics. She was the recipient of a Fred Waring Award and composed an operetta and several choral and vocal works before graduating from high school. She studied composition at the Eastman School of Music with Warren Benson and Samuel Adler. As a Peace Corps volunteer she taught in El Salvador and Costa Rica. She was head of the Theory Program and later Director of the National Youth Symphony Program and taught at the National University of Costa Rica. She co-founded the Lexington Children's Chorus and received grants from the Kentucky Council for the Arts as composer-in-residence of the chorus. She has been the recipient of six grants from the Staten Island Arts Council to create and present original works and has been selected by the National Association of Composers (NACUSA) to present her recent Patriot Dreams on their April 19 concert in Manhattan (curated by Max Lifchitz). Barbara Wesby teaches Theory, Musicianship and Composition and serves as accompanist to the choirs at Wagner College and as Organist and Choir Director at St. Sylvester's Roman Catholic Church on Staten Island. She has composed and published numerous vocal, choral and chamber works and is an active organist, harpsichordist, pianist and choir director.

SINGING MEMBERS OF THE WAGNER COLLEGE CHOIR

Soprano

Brenna Dudley, Kelsey Pierce, Jennie Rivero, Leanne Surace,
Elena Camp, Elise Crommett, Stephanie Papa, Ashley Primavera

Alto

Theresa Ashford, Veronica Chaffin, Alison DiGregorio, Jacqueline Samaha,
Megan Charbonnier, Caitlin Ferchaw, Elina Rakhlin, Nikita Richards, Alison Tusick

Tenor

William Aberle, Anthony Babino, James Siranovich, Seth Price,
Lawson Ritt, Anthony Meath, Daniel Mejías, Christopher Sabol

Bass

Paul Emrich, Timothy Ferris, Steven Godoy, Taylor Hilliard, Dorian Lake, Eric Petillo,
Steven Babino, Jonathan Caro, Zack Rabin, Alexander Smith

The Chamber Singers

Elena Camp, Kelsey Pierce, Ashley Primavera, Jennie Rivero,
Alison DiGregorio, Caitlin Ferchaw, Jacqueline Samaha, Alison Tusick,
William Aberle, Anthony Babino, Daniel Mejías, Lawson Ritt,
Steven Babino, Paul Emrich, Taylor Hilliard, Dorian Lake, Zack Rabin

Stretto

Elena Camp, Brenna Dudley, Stephanie Papa, Ashley Primavera,
Anthony Babino, Roger Wesby, Dorian Lake, Jonathan Caro

Barbara Wesby, *Accompanist*

SINGING MEMBERS OF SCHOLA CANTORUM ON HUDSON

Mary Ellen Assue *
Salvatore Basile *
Frank J. Borroto
Mark Davies
Amy Elise deJong
Salvatore A. Diana *
Maureen Dowdell *
Laura Greenwald-Strom *
Max Jefferson *
Andrew Jones
Marlene Karu
Gordon King
Sherry Kosinski *
Dorian Lake *
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Karen Lea Siegel
Salvatore Spataro *
Don Strangfeld
Neela R. Taub
Alexander Wentworth *
Roger West *
Susan Wray *

* *Schola Repertory Singers*

Barbara Novak, *Rehearsal Accompanist*

*Schola Cantorum on Hudson joyfully welcomed
Mitchell Shapiro
to our number this Spring.*

**Interested in Joining Us?
Know Someone Who Might Be?**

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



*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

I. We Came: Early Americans

I'll Fly Away (Northfield)

Jeremiah Ingalls (arr. R. Wesby)

The Combined Choirs

How long, dear Savior, O how long
Shall this bright hour delay?
Fly swift around, ye wheels of time,
And bring the promised day.

Lo, what a glorious sight appears
To our believing eyes!
The earth and seas are passed away,
And the old rolling skies.

From the third heaven, where God resides,
That holy, happy place,
The New Jerusalem comes down
Adorn'd with shining grace.

Attending angels shout for joy,
And the bright angels sing;
Mortals, behold the sacred seat
Of our descending King!

One of the original New England Singing Masters, Ingalls developed a rugged American style and a "fasola" system of teaching rural choirs to sing in parts. In 1805 he published his *Christian Harmony*. Northfield is one of his best known works. We perform it in the customary manner, where some tenors sing with the sopranos and some sopranos sing with the tenors, all in their respective registers, transforming his 4-part piece into a six voice, resounding hymn.

Will the Circle be Unbroken (Appalachian)

arr. J. David Moore

The Combined Choirs

Refrain:

Will the circle be unbroken, by and by, Lord,
by and by,
There's a better home awaitin' in the sky, Lord,
in the sky.

I was singing with my sisters, I was singing
with my friends,

And we all can sing together 'cause the circle
never ends. *Refrain*

I was born down in the valley where the sun
refused to shine

But I'm climbing up to the highland, gonna
make that mountain mine! *Refrain*

This popular bluegrass folk hymn is based on Ada R. Habershon and Charles Gabriel's 1908 gospel hymn by the same name. A.P. Carter, the renowned patriarch of the Carter Family, re-worked and re-named it *Can the Circle be Unbroken*, and as such, is associated with the beginnings of country music broadcast from the Grand Ole Opry. Moore's excellent arrangement strives for folk authenticity with extensive ornaments and a folksy, naïve harmonization much closer to the spirit of the Carter Family than the original hymn.

Down in the River to Pray (Appalachian)

arr. J. David Moore

Schola Cantorum on Hudson

Maureen Dowdell and Diane Michael, soloists

As I went down in the river to pray,
Studyin' about that good old way,
And who shall wear the robe and crown,
Good Lord, show me the way.

Oh, sisters, let's go down, let's go down, let's go
down,
Oh, sisters, let's go down, down in the river to
pray.

As I went down in the river to pray,
Studyin' about that good old way,
And who shall wear the starry crown,
Good Lord, show me the way.

Oh, brothers, let's go down, let's go down, let's
go down,

Oh, brothers, let's go down, down in the river
to pray.

Oh, mothers, let's go down, let's go down, let's
go down,

Oh, mothers, let's go down, down in the river
to pray.

Oh, sinners, let's go down, let's go down, let's go
down,

Oh, sinners, let's go down, down in the river to
pray.

Popularized through the Grammy-winning soundtrack for the movie *O Brother, Where Art Thou?*, this Appalachian folk tune was published in Southern Harmony years before it came also to be regarded as an African-American spiritual during the Civil War and Reconstruction.

From *Come, Life, Shaker Life* (Shaker Melodies)

setting by Barbara Wesby

Wagner College Choir
Elena Camp and Taylor Hilliard, soloists

O the Blessèd Gospel

O the blessèd gospel,
O the blessèd gospel,
it shall be mine.
I will labor for it,
I will labor for it,
it shall be mine.

Me Bless the Cross

Me bless the cross,
It brings me low,
It fits me for the shiny word.
Although to lift it heavy be,
What be beneath it comfort me.

I've set my face for Zion's Kingdom

I've set my face for Zion's Kingdom,
Holy, bright and glorious,
Tho' boisterous winds may often blow,
to that bright land I'm bound to go.

Come, Life, Shaker Life

Come, life, Shaker life, come life eternal,
Shake, shake out of me all that is carnal.
I'll take nimble steps, I'll be a David,
I'll show Michael twice how he behaved.
O, the simple gifts of God, they're flowing like
an ocean,
And I will strive with all my might to gather in
my portion.

The Shakers were a religious sect that began in 18th century England. Shakers settled in several parts of the United States, including New England, upstate New York, and Kentucky. They were a celibate people who lived in communities segregated by gender, awaiting the imminent return of Christ. They welcomed battered women and run-away slaves, and were open to female leadership. They stressed simplicity and work. The community gathered nightly for worship, which included lively singing and dancing.

A major Shaker settlement was located in Pleasant Hill, Kentucky. Restored in the 1970s, Shakertown hosted many choral groups that sought to re-create Shaker dance and music, including the University of Kentucky Choristers. Through these annual performances, Barbara Wesby became familiar with Shaker music. When commissioned by a community choir from Lexington, KY, she composed *Come, Life, Shaker Life* for choir and piano. The Berea College Choir later memorized, choreographed, and filmed the entire 25-minute work.

II. Establishing the American Sound: Spirituals, Jazz, and the Stage

Two Songs

Kurt Weill (1900–1950)
transcribed and arranged by Roger Wesby

My Ship (*Lady in the Dark*)

lyric by Ira Gershwin
after the Gil Evans arrangement for Miles Davis, *Miles Ahead*

Stretto

My ship has sails that are made of silk.
The decks are trimmed with gold
And of jam and spice
There's a paradise in the hold.
My ship's aglow with a million pearls
And rubies fill each bin
The sun sits high in a sapphire sky
When my ship comes in.

I can wait the years till it appears
One fine day one spring
But the pearls and such, they don't mean much
If there's missing just one thing
I do not care if that day arrives
That dream need never be
If the ship I sing doesn't also bring
My own true love to me.

Lost in the Stars (*Lost in the Stars*)

lyric by Maxwell Anderson

The Combined Choirs

Before Lord God made the sea and the land,
he held all the stars in the palm of his hand,
and they ran through his fingers like grains of
sand,
and one little star fell along.

Then the Lord God hunted through the wide
night air,
for the little dark star on the wind down there,
and he stated and promised he'd take special
care
so it wouldn't get lost again.

Now a man don't mind if the stars grow dim,
and the clouds blow over and darken him,

so long as the Lord God's watching over them,
keeping track how it all goes on.

But I've been walking through the night and
the day,
till my eyes get weary and my head turns gray,
and sometimes it seems maybe God's gone
away,
forgetting the promise that we heard him say,

And we're lost out here in the stars,
little stars, big stars, blowing through the night,
and we're lost out here in the stars,
little stars, big stars, blowing through the night.
And we're lost out here in the stars.

Kurt Weill studied with Busoni in Berlin and established himself as a successful composer and teacher in the 1920s. His 1928 collaboration with Berthold Brecht on the *Threepenny Opera* gained him greater notoriety and popularity. As a Jewish composer associated with left-leaning theater works, Weill had to flee Germany in 1933. He lived for two years in Paris, where he composed the *Seven Deadly Sins*. He immigrated

to the United States in 1935 and decided to “reinvent himself,” musically, so he made a thorough study of American popular music. (His pre-American music, nonetheless, has been embraced by countless American performers. Louis Armstrong, Bobby Darin, Nina Simone, Dee Dee Bridgewater and The Doors, among many others, have covered numbers from the *Threepenny* and *Mahagonny*.) He produced numerous shows and wrote a number of standards beloved by jazz musicians as well as cabaret singers.

In 1957, Canadian composer-arranger-band leader Gil Evans created a now classic arrangement of *My Ship* for Miles Davis’ LP *Miles Ahead*. Our arrangement is a vocal *homage* to that miniature masterpiece. Weill collaborated a year before his death with Maxwell Anderson to write *Lost in the Stars*, based on South African novelist Alan Paton’s *Cry the Beloved Country*. Both works criticized the social structures that were fast leading to *apartheid* in that country. The song, *Lost in the Stars*, is a perennial favorite among singers and vocal ensembles for its haunting simplicity and sensitively wrought lyric, which presents a sort of folk Creation myth and through it, an explanation for why things are not the way they should be.

Blue Skies

Irvin Berlin (1888–1989); arr. Steve Zegree

Schola Cantorum on Hudson

Sherry Kosinski, soloist

Blue skies, smiling at me

Nothing but blue skies do I see.

Bluebirds singing a song,

Nothing but bluebirds all day long.

Never saw the sun shining so bright,

Never saw things going so right.

Noticing the days hurrying by,

When you’re in love, my how they fly

Oh, blue days, all of them gone.

Nothing but blue skies from now on.

Born Israel Baline to a Jewish cantor and his wife, the songwriter ultimately known as Irving Berlin moved from Russia with his parents and seven siblings to New York in 1893. Ultimately writing some 1500 songs, scores for nineteen Broadway shows and eighteen Hollywood films, and accumulating eight Academy Award song nominations, Irving Berlin is considered one of the greatest songwriters of all time—and certainly was instrumental in establishing an “American sound.” He was quoted as saying, “My ambition is to reach the heart of the average American, not the highbrow nor the lowbrow...My public is the real people.” In 1917 the Army drafted the composer for the purpose of commissioning hi to write songs of patriotism. Although “God Bless America” would not be released for another two decades, it was written during this time. “Blue Skies” (1926) was written after his first daughter’s birth as a song just for her. In it he distilled his feelings about being married and a father for the first time.

Come Sunday (*Black, Brown and Beige*, 1943)

**Edward Kennedy “Duke” Ellington
transcribed and arranged by Roger Wesby**

Stretto and Chamber Singers

Leanne Surace or Stephanie Papa, soloist

Refrain

Lord, dear Lord above,

God of mercy, God of love,
please look down and see my people through.

I believe that God put sun and moon up in the
sky.

I don't mind the gray skies 'cause they're just
clouds passing by. *Refrain*

Heaven is a goodness time, a brighter light on
high;

Do unto others as you would have them do to
you, and have a brighter by and by. *Refrain*

Often we feel weary but He knows our every
care,

Go to him in secret;
he'll heed your every prayer. *Refrain.*

Lilies of the valley they neither toil nor spin,
Yet flower arrayed more splendidly than King

Solomon. *Refrain*

Ellington experimented with longer forms beginning in the 1920s, breaking away from the 3'20" imperative—the maximum time capacity of one side of a 78 rpm recording. *Black, Brown and Beige* was his largest endeavor and in it he sought, as he had in many other works, to chronicle the lives of his people, or, as he put it, “a tone parallel to the history of the Negro in America.” The first section, *Black*, includes the *Work Song*, the spiritual *Come Sunday*, which is the only vocal, with words written by the composer himself, and *Light*. The definitive recording features Mahalia Jackson, accompanied primarily by a bowed bass viol, Ellington at the piano and the violin of Ray “Floorshow” Nance in a very free and expansive interpretation with subdued orchestration.

Roll, Jordan, Roll (African American Spiritual)

arr. Rollo Dilworth

Wagner College Choir

Roll on, ol' Jordan, roll!

Roll, Jordan, roll!

I want to go to heaven when I die jus' to hear ol'
Jordan roll!

Preachers, (sinners) don't you want to go there?

(Crossin' dat river Jordan)

Yes, ma Lord

Sittin' in-uh da kingdom, Lord, to hear ol'

Jordan...

This spiritual exemplifies the blending of European and West African musical traditions that stands at the heart of so much American music. It seems to have grown out of an extemporized response black worshipers invented. When singing Charles Wesley's *He comes! He comes! the Judge severe*, the assembly would sing “Roll, Jordan, Roll!” at the conclusion of each verse. The Africanized European hymn morphed into a Negro Spiritual which then served as a model for white composers Dan Emmett and Stephen Foster as they composed for the Minstrel Shows of the mid-19th century. Dilworth's arrangement takes a fresh updated approach to the spiritual without violating its essence.

“It ain’t necessarily so,” from *Porgy and Bess*

George Gershwin

The Combined Choirs

Dorian Lake, soloist

It ain’t necessarily so, (It ain’t necessarily so),
De things dat yo’ liable to read in de Bible, It ain’t
necessarily so.

Li’l David was small but oh my, (Li’l David was
small but oh my),
He fought big Goliath who lay down and dieth,
Li’l David was small but oh my.

Wadoo! Zim bam boodle-oo!
Hoodle ah da wa da! Scatty wah !
Yeah !...

Oh Jonah he lived in de whale, (Oh Jonah he lived
in de whale),
For he made his home in dat fish’s abdomen, Oh
Jonah he lived in de whale.

Li’l Moses was found in a stream, (Li’l Moses was
found in a stream),
He floated on water ‘til ole Pharaoh’s daughter,
She fished him she says from that stream.

Wadoo! Zim bam boodle-oo!
Hoodle ah da wa da! Scatty wah !
Yeah !...

It ain’t necessarily so, (It ain’t necessarily so),
Dey tell all you chillun de debble’s a villain, But
‘taint necessarily so.

To get into Hebben don’ snap for a sebben, Live
clean, don’ have no fault.
Oh I takes de gospel whenever it’s pos’ble, But wid
a grain of salt.

Methus’lah lived nine hundred years, (Methus’lah
lived nine hundred years),
But who calls dat livin’ when no gal’ll give in, To
no man what’s nine hundred years.

I’m preachin’ dis sermon to show:
It ain’t nessa... ain’t nessa...
Ain’t nessa... ain’t nessa...
Ain’t necessarily so!

The opera *Porgy and Bess* has met with some controversy, but the music from the opera has enjoyed great popularity and been embraced enthusiastically by all kinds of performers. In this number, Sportin’ Life, a drug dealer and “player,” tries to sow doubt in the minds of folks at a church picnic and win converts of his own, slyly, and in very clever rhyme calling into question the veracity of several well-known Bible stories. Gershwin uses a tongue-in-cheek call and response pattern typical of the black church.

INTERMISSION

Uyai mose (Zimbabwe)

**Alexander Gondo
arr. Roger Wesby**

The Combined Choirs

Dorian Lake, congas; Barbara Wesby, rattle; Christopher Sabol, talking drum

Uyai mose, tinamwate mwari,
Uyai mose zvino.

Come, all you people, come and worship
Yahweh,
Come now and worship the Lord.

The influence of the music of white European and American missionaries on this call to worship is clear, as evidenced in its melodic and harmonic organization. However, in keeping with Shona practice, it is sung in 6 while danced in 4, with typical African rhythmic drive and vocal timbre.

III. And Still We Come:

The Newest Immigrants to our Nation of Immigrants

Great is Life

Sheena Phillips (b. 1958)

Schola Repertory Singers

Life!
It is good to live!
It is good to live in this age.

Great is the earth!
– commerce and trade, international exchanges
– action, ambition and language and laughter

Great is the law. Great are the landmarks of the
law.
They are the same in all times.
They shall not be disturbed.

Great is today, and beautiful.
It is good to live in this age.

Great is expression.
Great are the plunges and throes and triumphs
and falls of democracy.

Life!
It is good to live!
– fullness and color and form and diversity

Great, great is the earth, the way it became
what it is.

Death. Great is death, as great as life.

Great is wickedness.
Great is liberty.
Great is equality.
Great is goodness.
I am their follower.

O truth, truth of the earth!
O truth, sound your voice!

It is good to live!
It is good to live in this age.
– candor and knowledge and pride and
enfolding love!

Life!

British-born composer and arranger Sheena Phillips was trained and honored initially in the field of mathematics. Music developed into a full-time occupation with her move to Edinburgh, Scotland, where she founded and directed the award-winning Rudsabee company of singers. Her composing career has flourished since her move to Columbus, Ohio, with her husband and sons in 2000, and she is increasingly sought after for new commissions by ensembles throughout the world. SCH has been pleased to program her work on several past concerts. Her setting of the poetry of one of the prominent poets (Walt Whitman) of her adopted country is a vibrant example of the continuing impact of immigrating artists on the cultural life of twenty-first century America.

“Great is Life” is based on extracts from the final poem in Whitman’s *Leaves of Grass*, entitled “Great are the myths,” which ecstatically portrays the wealth and energy and greatness of American society. The piece was written in response to a call for scores by Chicago A Cappella for a program on the theme of “The American Dream.” The composer comments: “Over the distance of 150 years, Walt Whitman’s passionate voice still speaks powerfully to us, but our times also seem somewhat uncertain and worrying. While the American dream is still very much alive, so also are feelings that what we hold precious is threatened. I wanted to sound a note of plangency as well as excitement when surveying life in this rich and free society.”

Ubi caritas (2005)

Ola Gjeilo (b. 1978)

Schola Cantorum on Hudson

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Amen.

Where true charity and love dwell, God
himself is there.
Since the love of Christ has joined us in one
body,
let us all rejoice and be glad now and always.
And as we hear and love our Lord, the living
God,
so let us in sincerity love all people.
Where true charity and love dwell, God
himself is there.
The love of Christ has joined us in one body.
Amen.

SCH was privileged to premiere composer Gjeilo’s composition, “Trinity,” on last year’s concert focusing on the music of Norway. The Manhattan-based Norwegian composer studied at the Norwegian Academy of Music in Oslo, the Royal College of Music in London, and the Juilliard School in New York, where he completed his Master’s Degree in composition in 2006.

The “Ubi caritas” text is the final antiphon sung during the Introit in the Mass for Maundy Thursday during which Christ’s washing of the disciples’ feet is commemorated. The text most likely emerges from tenth-century France. Composer Gjeilo (pronounced Yay-lo) has set the text with a linear flexibility that echoes the monophonic tradition out of which it came, while intensifying it with arm, rich harmonies reflecting the love and sincerity that are its message.

Songs of Samoa (2000)

Christopher Marshall

Schola Cantorum on Hudson

Sau La'u Teine Samoa

Come on, my Samoan girl,
Please tell me frankly,
Do you love me or not?
No matter what you say, woman,
I will keep knocking at your door,
Hoping you will open up out of love.

Alas, my love is completely wasted,
I already know someone else is the winner,
But no matter what you say, woman,
I will keep knocking at the door,
Hoping you will open up out of love.

Moemoe Pepe

Sleep, baby in the tree tops,
Rocking back and forth when the wind blows,

When the branch breaks the bed will fall,
Baby, you are content with your rocking.

Pusi Nofu

The Men of Schola Cantorum on Hudson

John Paul Poplawski, falsettist

Hey cat,
Sitting on the mat,
How about catching some rats,

You fat, alert cat,
Sitting on the mat.

Minoi, Minoi

Move, move like an ant when you dance,
Swaying from side to side,
Dipping into rich coconut cream,
As sweet as baked fruit.

Ah, my pigeon,
Crying out to me,
I wish you could keep dancing like that,
So move, move, move my darling.

Parisian-born New Zealand composer Christopher Marshall received early music instruction in both Australia and New Zealand, and now lives in Orlando, Florida, where he holds the honorary position of Composer in Residence at the University of Central Florida, where he teaches on the composition faculty. Composer Marshall holds as the foundation of his musical voice "a strong belief that music is primarily a means of expressive communication with an audience." Fellowship assessment of his music by London's Trinity College describes him as exhibiting "a considerable gift in utilizing traditional materials of musical expression in fresh and inventive ways." Formative to his style in ways that are particularly pertinent to the

selections to be performed today were three years he spent in Western Samoa. The complete collection of seven movements provide arrangements of traditional Samoan songs, and treat everything from love, to nursery stories, to folklore and dance.

Negro soy de Panamá (*Villancicos rebeldes*)

Max Lifchitz (b. 1947)

Poem by Carlos Changmarín (b. 1922)

The Combined Choirs

Negro soy del Marañón, Negro de Guachapalí,
Negro desde que nací, en el oscuro rincón.
Negro soy del Marañón, Negro de Guachapalí,
Ay, negra, tócame aquí, donde tengo el corazón.
Negro estuve y negro fui Negro vine de los
mares
Negro lucho hasta la muerte
Hay negros que negros son.
Negro soy de la negrura Negro de caja y
tambor
Negro de cumbia y curacha y de fantasia de
amor.
Y no por negro he de ser basura de los demas
Un día vendrá mas temprano esclavo nunca
jamas.

I'm a black man from Marañón, from
Guachapalí
a black man since I was born in a dark corner.
I'm a black man from Marañón, from
Guachapalí.
Ay, woman, touch me here, where my heart is!
I was and am black, I came black from the seas
Black, I struggle unto death,
there are blacks who are [truly] black.
I am black from blackness, a black with caja
and drum,
a black of cumbias, curachas and love fantasies.
Just 'cause I'm black I'm not the garbage of
others
A day is coming soon when I'll be a slave no
more.

Mexican-born Max Lifchitz composed his three, brief and intense *Villancicos rebeldes* for the Americas Vocal Ensemble in 1989. For the second song of the cycle, he chose a poem by the Panamanian poet Carlos Changmarín, whose work focuses on class struggle and the working class. The driving, propulsive texture suggests an African musical root and supports as well the defiance of the choral statement, “Y no por negro he de ser basura de los demas, un día vendrá mas temprano esclavo nunca jamas” (Just 'cause I'm black I'm not the garbage of others; A day is coming soon when I'll be a slave no more). Despite its modern harmonies and sustained dissonance, the formal clarity and expressive intention of the composer, at the service of the poet, could not be clearer.

IV. Full Circle - Unbroken

Adios, Nonino

Astor Piazzolla (1921–1992)

transcribed and arranged by Roger Wesby

The Wagner College Chamber Singers

Considered the founder of the *Nuevo Tango*, Piazzolla occupies a place in Argentinian music history roughly akin to that of Charlie Parker in American Jazz—both transformed popular dance genres into

artistic genres with some degree of abstraction and with vastly higher technical requirements for would-be practitioners. A virtuoso *bandoneón* player, Piazzolla incorporated elements of jazz and classical music into his work. “Nonino” was the nickname of his father. This piece, a sort of Requiem in tango, was a turning point in the composer’s career and many of the formal innovations for which he is known first appeared in this piece. Lyrics were created for the piece but we have chosen to perform it as an “instrumental” in the same way that Piazzolla did.

Yo no soy Jacuí (Afro-Peruvian)

Carlos Soto de la Colina

transcribed and arranged by Roger Wesby, after a performance by Manuel Donayre

Wagner College Choir

Señor yo no soy Jacuí Casa Blanca, (tampoco)	Sir, I’m not from Casa Blanca nor
Matalapo, Villarona (tampoco) (bis)	Matalapo, nor Villarona.
Así es mi color; este es mi raza, Señor. (bis)	This is my normal color, this is my race, sir.
Este negro se ha perdido, ni avisa de donde es	This black guy is lost, he can’t tell me where he’s
Yo creo que de Acarí este negro llegó aquí. (bis)	from
¿Negro perdido, de dónde vienes?	I think he came here from Acarí.
¿ Ahí de San Luis (es así!)	Lost fellow, where are you from?
	Are you from San Luis? Yes, that’s it!

Although Perú does not have a Caribbean coast, a rich tradition of African-rooted music thrives there, and has become very popular in recent decades. *No soy Jacuí* is a *landó*, a dance genre that blends African and Spanish influences and is sometimes compared to American Blues. The essential *landó* “groove” mines the seemingly inexhaustible resources of 3/4 time with a hypnotic cross accent and the genre generally makes use of the call and response pattern so typical of African-rooted music. The melody in this arrangement can be found predominantly in the second alto and first tenor unisons. The text seems to point playfully at issues of racial identity and the experience of black travellers encountering the distrust of non-blacks. (Carlos Soto de la Colina composed the score for the recent film, *The Motorcycle Diaries*.)

Caña dulce (Costa Rica)

José Daniel Zuñiga, Lyric by Roberto Arce

arr. Roger Wesby

The Combined Choirs

Caña dulce pa’ moler cuando tenga mi casita,	Sweet cane to grind when I have my little house
Oh, qué suerte tan bonita Que pa’ mi tendrá	Oh, what great good fortune it’ll be for me.
que ser.	When the cane flower blooms and I live with
Cuando apunte el veroliz y yo viva con mi nena	my love,
No tendré ninguna pena y seré siempre feliz.	I’ll have no sorrow and will always be happy.

Tendré entonces mi casita y una milpa y güenos
güeyes
Y sere como esos reyes que no envidian a
nadita.
Con mi Dios y mi morena, caña dulce y buen
amor
Esta vida noble y buena pasaré sin un rancor.

Then I'll have my house, a back acre and good
oxen
And I'll be like those kings who envy no one.
With my God and my love, sweet cane and
good love,
This good and noble life I'll spend without
rancor.

Though its composer and poet are known, *Caña dulce* may be considered Costa Rican folk music, since it is so well known and ubiquitous—sung everywhere. It occupies roughly the same place in that country's popular culture as does *O Susannah* in ours. The piece is from the *meseta central* or central plateau, and situates the singer in the cane fields of Alajuela, where he dreams of marrying his sweetheart and settling into his little house with its *milpa* out back. Evidencing far less African influence, the song follows a well-established pattern in Spanish and Latin American music, and sets its verses in minor and its chorus in the parallel major.

Dance of Zálongo (Greek Folk Song)

arr. Carol Barnett (b. 1933)

The Combined Choirs

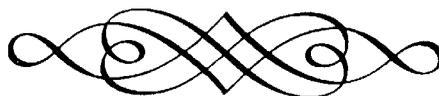
Éxete yá vrisúles, lóngi, vuna, raxúles.
Éxe yá kaiméne kózme, éxe yá yliakiá zoi.
Ke si thístixi patrítha, éxe yá pandotini.

Farewell, springs, forests, mountains and hills
Farewell, unfortunate world, farewell, sweet
life,
And you, destitute homeland, farewell forever.

The translation of the original poem continues thus:

The women of Souli haven't learned only how to live,
They also know how to die, rather than consent to slavery.
As if to a fair, to see lilac blossoms
Into the abyss they go down, with songs, with joy.
Fish do not live on land, nor flowers on the sandy beach;
So the women of Souli do not live without freedom.

This Greek folk song recalls an heroic action by the women of the village of Souli, who danced to the rim of the nearby Zálongo canyon and, one by one, leapt to their deaths rather than be captured by the enemy. Carol Barnett is a Minnesota-based composer who for nine years served as composer in residence for the Dale Warland Singers.



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