

Deborah Simpkin King : Artistic Director & Founder

SCHOLA CANTORUM
ON HUDSON

SEASON 21
2015-2016

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WEAVING COMMUNITY

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PO Box 3914, Jersey City, NJ 07303
- ☛ **Volunteer!** There are many ways you can be involved. Contact our Director of Operations, Matt Navarro, to learn how.
- ☛ **Bring a friend to a concert!** Spread the word of Schola and bring a friend to hear us.

Thank you for your presence today at our concert. You are supporting Schola's 21st season and its musical and educational mission in the NJ/NY metropolitan area. Be part of this dynamic arts organization and experience the surprising difference you can make by telling others about Schola.

Schola Cantorum on Hudson

PO Box 3914
Jersey City, NJ 07303
www.ScholaOnHudson.org

P.S. Other ways to help Schola: 1. **INCLUDE** Schola, a 501(c) 3 non-profit, in your **ESTATE PLANS** by adding a codicil to your Will; 2. **SPONSOR A CONCERT** and/or **INSTRUMENTALISTS**, and 3. **SUPPORT PROJECT : ENCORE™** and its global reach.

~ **SAVE THE DATE: MAY 5, 2016** ~

SCHOLA CANTORUM ON HUDSON 2016 GALA

Celebrating Schola: A View to the Future

Thursday, May 5, 2016

6:30-10 PM

Highlawn Pavilion, West Orange, NJ

Four course dinner with wine, music, and amazing city views

About Schola Cantorum on Hudson

Choral programming with a social message is fundamental to the work of Schola Cantorum on Hudson. Schola members are drawn together both by their love of singing, and by their ardent belief in the power of music for nurture and positive change within individual lives and in society as a whole.

Founded in 1995 by Dr. Deborah Simpkin King as an independent 501(c)3 non-profit choral/vocal organization, Schola performs its full concert season in both Manhattan and New Jersey. Substantially more than a singing group, the organization reflects a breadth and a depth that bespeak the full meaning of a 'schola' (school). For example...

- Alumnæ of our Scholar Programs are successful professionals in the music industry.
- Over 100 composers benefit daily from the promotional efforts of PROJECT : ENCORE™, an SCH subsidiary business.
- Each annual thematic vision explores aspects of the human journey primarily through newly discovered, newly written music and a diverse stylistic mix.
- Concerts are filled with commissioned, premiere, and post-premiere new compositions, bringing forward fresh voices of visionary creative artists.

Do you share our vision?

We see a bright future. We believe the Arts are midwife to the continual birthing of that bright future. If you share our vision, we invite you to explore with us what kind of involvement would be meaningful to you. Shall we talk?

ArtisticDirector@ScholaOnHudson.org
OperationsDirector@ScholaOnHudson.org

888-407-6002

For more, visit our web site at *ScholaOnHudson.org*.



© 2014 John Greene, photographer

Dr. Deborah Simpkin King serves as interim Director of Choral Activities at William Paterson University, and Director of Arts Ministry at Trinity and St. Philip's Episcopal Cathedral in Newark, NJ, in addition to her founding artistic leadership of both Schola Cantorum on Hudson and its subsidiary advocacy initiative, the renowned PROJECT:ENCORE™. Her musical base is the New York Metro and Northern New Jersey area.

Dr. King's background is a mix of musicology (PhD), conducting (MMus) and vocal performance (BMus). The thread of continuity throughout her varied professional world is her fundamental belief that music is a gift that contains the potential for profound impact on the human spirit, providing lifelong nurture. It is this perspective that informs everything from polished professional performances to vigorous insistence on the development of fluency in sight singing.

Leadership in the music industry weaves Dr. King's professional work and her commitment to education and advocacy: Chairmanship of the New York Choral Consortium; frequent presenter within professional conferences on various aspects of the choral art; coordinator of the NJ-ACDA High School Choral Festival since 1994; active voice and private conducting studio; and choral consultation (clinics and workshops) schedule.

Dr. King has two sons and two daughters-in-law: Patrick Daniel King, Senior Producer with John Oliver's Last Week Tonight, married to Elise Terrell King, Coordinating Producer for The Daily Show; and Michael Alexander King, married to Hannah Miller King, both conservatory-trained singers and graduates of Redeemer Seminary in Dallas, both on the pastoral staff of Truro Anglican Church in Fairfax, VA.

Kevin Shoemaker is a New York City composer, pianist, and organist whose work includes film scores, albums, sacred music, TV sync writing, street performance, and more. He has attended institutions such as Westminster Choir College, Berklee College of Music, University of Miami, the International Keyboard Institute, and the New York Youth Symphony Chamber Music Program. He has studied under artists including Dr. James Goldsworthy and Dr. Emi Kagawa, and has performed at Carnegie Hall and Symphony Space. For more information, visit www.shoemakermusic.com.

FEATURED ARTISTS



Eric Banks, composer, earned his BA in Composition (1990) at Yale University, and his Master's and Doctoral degrees in Music Theory and Choral Studies at the University of Washington. In 1997, Banks was awarded a Fulbright Fellowship to study at the Royal Conservatory of Music in Stockholm; there Eric performed with several groups, including the Swedish Radio Choir and the Eric Ericson Chamber Choir.

In 1992, while still in graduate school, Banks founded the professional-caliber chamber chorus, The Esoterics. Now in its twentieth season, Seattle's most innovative chorus has drawn local, national, and international praise for performing rarely-heard compositions of contemporary music for unaccompanied voices, for infusing elements of the literary, theatrical, and visual arts into the

typical concert experience, and for performing settings of poetry, philosophy, and spiritual writings from around the world. The Esoterics has performed over 300 concerts throughout the Pacific Northwest, commissioned and premiered over 150 new works for a cappella voices in dozens of languages, mastered many of the most virtuosic choral works of the last century, and released fourteen CD recordings to favorable reviews in *The Gramophone* and *American Record Guide*. In recognition for their efforts in choral innovation, Banks and The Esoterics have been honored four times with the *ASCAP/Chorus America Award for the Adventurous Programming*.

In his music, Eric is drawn to ideas that are 'esoteric' in origin, and chooses to express and elucidate concepts that are undiscovered, under-represented, or not easily decipherable by a wider audience. As a composer, Banks has harnessed his passions for foreign poetry, classical civilization, comparative religion, social justice, and natural science – to create choral works that reach far beyond the scope of the established *a cappella* canon.

In June 2010, Eric was granted the prestigious *Dale Warland Singers Commission Award* from Chorus America and the American Composers Forum to compose *This delicate universe*, a cantata based on climate-change statistics, for the choral ensemble Conspirare in Austin. He currently holds commissions from the Boston Children's Chorus, Clerestory, Kitka, the Philippine Madrigal Singers, Seattle Opera, the Singapore Youth Ensemble, the Verge Ensemble, and Voces Nordicae. Eric taught music theory, music history, musicianship, composition, and voice at Cornish College of the Arts from 2004 to 2012, and has been a visiting scholar at the Cama Oriental Institute in Mumbai, India. For more information, visit www.ericbanks.com.

John Wilson, is the choral director at Bridgewater-Raritan High School where he conducts seven ensembles. His choirs have consistently received superior and first-place ratings in festivals throughout the state, earning praise most recently for performances of Gustav Holst's *Hymns from the Rig-Veda*. Mr. Wilson's ensembles have performed at major venues in the New York/New Jersey area under the baton of Ryan Brandau, Alan Raines, Lee Nelson, and Andrew Megill.

John has served as a conducting fellow at the 2014 Yale School of Music Choral Conducting Workshop, held in Norfolk, Connecticut, where he worked with Simon Carrington. In June of 2014, Mr. Wilson worked with Harold Farberman, Guillermo Figueroa, and Eduardo Navega at Bard College's



Orchestral Conducting Institute. For the last two years, Mr. Wilson served on the faculty at Westminster Choir College's High School Vocal Institute, where he conducted the women's choir and led classes in conducting.

Mr. Wilson is currently pursuing his Master's Degree in Choral Conducting at Rutgers University, where he also teaches courses in music education and assists Dr. Patrick Gardner in the musical preparation of the Rutgers University Glee Club and Kirkpatrick Choir.

In addition to his work as a teacher and conductor, John is also active as a professional singer. He has performed as a soloist in J.S. Bach's *B Minor Mass* (2012) and G.F. Handel's *Israel In Egypt* (2013) with the Westminster Chamber Choir and Orchestra in Princeton.



Bridgewater-Raritan High School Symphonic Choir is the most select mixed choir at Bridgewater-Raritan High School. Its 39 members were selected by audition during the spring of last year. The Symphonic Choir meets every day, where they rehearse challenging repertoire for performance at festivals and competitions. Its members earn honors credit for their participation. In 2013, the BRHS choral program hosted a centennial celebration of Benjamin Britten's birth at the Princeton University Chapel. This event brought together five high school choral ensembles, and culminated in a combined performance of *Rejoice in the Lamb*, led

by guest conductor Ryan Brandau. Also in 2013, the Symphonic Choir performed Duruflé's *Requiem* at Carnegie Hall under the direction of Alan Raines. Each year, the Symphonic Choir participates in a wide array of festivals and competitions, including the Roxbury Choral Invitational, the Westminster Choir College Invitational, the Montclair State University Invitational, and the NJ-ACDA High School Choral Festival. The BRHS Symphonic Choir has earned superior ratings at each festival for the last ten years.

Gina Statile, Dance Teacher for grades 10 through 12, is a former Broadway dancer, singer, and actress. Mrs. Statile joined the faculty of Henry Snyder High School in 2008 with the mission to "Change the lives of young people through the Arts."

Mrs. Statile was born and raised in Atlanta, Georgia and moved to New York City in 1995 to pursue a career as a musical theater performer. Trained in classical ballet, jazz, modern and tap dance, Mrs. Statile has performed on Broadway in Disney's *Beauty and the Beast*, National Touring productions of *Annie Get Your Gun*, *Scooby-Doo in Stage Fright*, *Beauty and the Beast*, and the World Premiere of *The Rhythm Club*, Regional productions of *The Most Happy Fella*, *Scrooge*, *Show Boat*, *Joseph and the Amazing Technicolor Dream Coat*, and favorite show of all time, *42nd Street*. Mrs. Statile performed on board Cunard Cruise Line's Princess ship as a featured singer and dancer.

As a dance educator, Mrs. Statile has taught at her home studio in Atlanta, Fleetwood Dance Studio, and Doris Russel School of Performing Arts. Prior to coming to Jersey City, Mrs. Statile trained and worked for the renowned National Dance Institute in NYC.

Mrs. Statile holds a Bachelor of Arts in Dance and Theatre from the State University of New York Empire State College. Received teacher certification from St. Peter's University and recently trained with American Ballet Theatre.

Formerly a Jersey City resident, Mrs. Statile now resides in Rutherford, NJ with her husband and two boys, Evan and Julian.

Snyder High School Dance Ensemble of Jersey City features select dancers from Mrs. Statile's dance classes at Academy of the Arts at Henry Snyder High School.



PROGRAM NOTES

by Dr. Deborah Simpkin King

So many of us who sing *live* life's ups and downs through music. I remember one Schola concert a few years ago that focused on life transitions; and, during its preparation we had a birth, a graduation, and three deaths, all within the singing membership. Each became a "family event"—integral to the music itself, and certainly to our own experience of it.

Today we focus on the concept of "a life examined," through the East Coast premiere of Eric Banks' stunning 15-movement *a cappella* work for double choir and eight solo voices, *I am among them*. Its libretto (text) is drawn from poetry written by a man whose life examination and struggle led him to take his own life. This is one of two works in collaboration with our adopted Cantorum Young Singers, the Bridgewater-Raritan High School Symphonic Choir, directed by John Wilson.

When I initially reached out to John about collaborating with us this year, I was *really* glad he and his supportive administration deemed it possible, because there are very few groups of artists this young whose artistic experience and training prepare them for taking on the depth, weight and challenge of this material. I knew John's singers to be just the ones who could share this marvelous work with us. Both singing ensembles have met and talked with composer Eric Banks via Skype during the preparation period.

Similarly, the fabulous Snyder Dance Ensemble, under the direction of Gina Statile, engaged substantive discussion surrounding issues of life-impacting community dynamics, of ways in which we either accept or disenfranchise each other—individuals and/or groups—in small, day-to-day ways, as well as in community, religion, politics..The passion and power of their movement reflects both their skill and their depth as human beings growing up in a world that serves up co-mingled opportunity and conflict.

Deep thinkers, all of these young people are! To the extent that the current generations in charge may need some serious sorting out, these young artists have me believing that our *future* is well destined!



The composition from which Schola's entire 2015–16 season takes its title (*Mending the Sky*), both opens and closes today's concert experience. Jake Runestad's "We Can Mend the Sky" is based on a combination of two Somali proverbs, and poetry written by a 14-year-old student from Minneapolis, Warda Mohamed. Warda and her parents immigrated to America from Somalia to escape the violent civil war that has been raging there since 1991. The resulting libretto is a musical depiction of the journey of an immigrant and, in the composer's words, "an affirmation of hope as we all embrace the diversity around us."

The first of the two proverbs set to music is both frightening and powerful: "To save your life, run with all your might." Warda's poetic dreams of hope in this new life come next. It is through the solo presentation of Warda's dream that we open our concert, and from which we go directly into *I am among them*.

So much can be said about "a life examined"—ultimately calling into question the very purpose of one's own life; considerations of depression and other forms of mental illness, and the interactive role of community. So often judgment and a sense of helplessness enter into the picture. Eric Banks offers fifteen different "windows" on the reality of a single individual through his fifteen movements. Each is of a very unique character, yet all are in the same tempo—same heartbeat, same life. It is our special privilege to have the composer with us today, to share with *you* some of what he has shared with *us* about Dan-Eric Slocum, his poetry, and his own musical response to it.

Ultimately, the concert today addresses the concept of community. Are we "rugged individualists"? Are we part

of “community”? What is it that requires *and provides* the greatest strength and fortitude? Does being part of a community mean that I am less “myself,” as an individual? The compositions following *I am among them* explore these questions.

Minnesota composer Elizabeth Alexander’s “The Journey” is written on a text that celebrates the life and spirit of Coretta Scott King, stating clearly that “going it alone” is to be chosen if the only alternative is to be held back on the journey of life. Yet, embracing the concept that god is within each of us, the following selection suggests gently but firmly that we need never be alone on the journey. “You Are the New Day” speaks to the hope that we can each embrace and even BE for each other. Dolly Parton also writes of a “brand new day.”

The profound message of Joan Borysenko’s text, set to music by Portland composer Joan Szymko, takes us back to “the secret recesses of [each] heart,” reminding us that each individual is “both the singer and the song.” Through life’s bumps and bruises, Coldplay’s popular song reminds us that “Lights will guide you home.” Oglala Sioux medicine man, Nicholas Black Elk, exclaims, “A relative I am!” in his prayer for unity, set to music by Seattle composer Karen Thomas. Then he concludes, “Hear me.”

The beginning of the composition with which today’s concert opened (Jake Runestad’s “We Can Mend the Sky”) is performed in its entirety at the end of the concert. The piece and the concert conclude with the second Somali proverb, which repeats over and over at the end: “If we come together, we can mend a crack in the sky.” We’ll invite you to join us in singing it—indeed, in believing it!



It was concern over how immigration into America is handled that initially led to Schola’s choice of season theme; and it is specifically this concern that will be addressed in the final concert of our season, May 21st and 22nd. Jake Runestad is currently putting the finishing touches on a composition Schola has commissioned from him specifically on the topic of immigration. None of us has yet seen it! We look forward to bringing this major premiere to our New York and New Jersey audiences two months from now!





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THEN SCHOLA MIGHT BE RIGHT FOR YOU!

Schola rehearsals are PATH and vehicle accessible (free parking).
Members hail from both NY and NJ.

Auditions are entertained throughout the season.

Singers are sometimes added at the beginning of a new period of concert preparation (late November and mid February) as balance allows.

www.scholaonhudson.org/auditions
888-407-6002, ext 3

SCHOLA CANTORUM ON HUDSON

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Susan Baer
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* Leave of Absence

BRIDGEWATER-RARITAN HIGH SCHOOL SYMPHONIC CHOIR

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Eva Ber
Julie Bianciella
Isabella Bisema
Dominic Bogetto
Luke Calder
Ryan Canuel
Fabiana Cilluffo
Ryan Cook
Nick Cook
Chloe Crosby
Derek Crosby
Amy Cruz
Amanda D'Amato
Elena DeStio

Tom DiLauro
Hannah Dittloff
Calum Erlenborn
James Fogarty
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Mihika Singh
Maya Tatikola
Ashely Venezia
Candice Wahl
Dylan Yosaat

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Chanel Clarke (lead)
Norman Banks
Jaliana Castillo
Jordon Greene

Aalya Grier
Monique Wade
Kenneth Powell
Nygia Washington

Tiffany Morisseau
Doreen Mayenga
Ashley Plaza

INSTRUMENTALISTS

Peter Prosser, cello
Rita Mitsel, oboe

Glen Fittin, percussion
Kevin Shoemaker, concert accompanist

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.

Choral Artistry for the 21st Century!

Please DO feel free to real-time tweet, photograph, and share your live performance experience!

Introduction: We Can Mend the Sky (excerpt) (2014)

Jake Runestad

Laura Greenwald, *soprano* + Glen Fittin, *percussion*

I am among them

Eric Banks

Laura Greenwald and Fabiana Cilluffo *, *sopranos*; Sharon Harms and Kristin Klambity, *alto*
Josh Lisner * and Christopher Howatt, *tenor*; John Maderazo and Zack Rabin, *bass*

The Journey (2007)

Elizabeth Alexander

lyric adapted by composer from Evelyn Dudley

Carly Baron, Kristin Klambity, Christopher Greene, Blane Shaw, Zack Rabin

We Are Not Alone (2005)

Peter Choplin

Christopher Howatt, *tenor*

You are the new day (1992)

**words and music: John David
arr. Peter Knight**

Light of a Clear Blue Morning (2010)

**words and music: Dolly Parton
arr. Craig Hella Johnson**

Nkechi Fyle, *soprano*



Remembering (2013)

**music: Joan Szymko
text: Joan Borysenko**

Rita Mitsel, *oboe*; Peter Prosser, *cello*

Fix You (2005)

**words and music: Coldplay
arr. GCH Chung**

Prayer of Black Elk (2012)

**Karen P. Thomas ♪
words by Nicholas Black Elk**

Nkechi Fyle, *soprano*

In Conclusion: We Can Mend the Sky

Jake Runestad ♪

* Bridgewater-Raritan student

Acknowledgments

The work of Schola Cantorum on Hudson is made possible in part by generous grants from The New Jersey Cultural Trust, The Marjorie Bunnell Charitable Fund, The Frank and Lydia Bergen Foundation and the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts



We wish to express our deepest appreciation for the hospitality of our rehearsal venue:

St. Paul's Lutheran Church, Jersey City, NJ,
Rev. Jessica Lambert, Pastor, and Chris Greene, Music Director

Special thanks to our gracious performing homes:
St. John's in the Village Episcopal Church, West Village, NYC
Gordon King, Organist and Choirmaster

and

Church of the Immaculate Conception, Montclair, NJ
The Rev. Joseph A. Scarangella, Pastor, and Preston Dibble, Music Director

and our new venue for this concert series:

The Church of Saint Luke in the Fields, David Schuler, Director of Music

We gratefully acknowledge the many people who worked off-stage in support of these performances.

"It takes a Village..."

...has become one of our favorite oft-repeated truths.

Sponsorships of large efforts
(such as a new composition commission, a full concert, a tour—named or anonymous)
are always welcome, as are the equally-meaningful gifts of different scope.

Thank you for your gift!

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Schola Cantorum on Hudson
is a proud member of the
NY and NJ Choral Consortia



Texts

We Can Mend the Sky

Naftu orod bay kugu aaminta.

In my dream I saw
a world free of
violence
hunger
suffering
a world
filled with
love...

To save your life, run with all your might.

I am among them

poetry by Dan-Eric Slocum, excerpted and adapted by Eric Banks
These poems remain unfinished, only to be completed by the reader.

I. (from Poetry brain)

Delicious words are always swimming:
just underneath my consciousness,
just below the conversation.

When I notice them in my mouth,
when I begin to talk to myself like a madman,
I find any scrap of paper that I can.

II. (from Moon and Surface tension)

Moon, I see you forever
in that one orange second on the beach.
Not even the Pacific is as blue as your eyes.
Don't linger over my shoulder

with your premeditated fingers.
Choose each word that you whisper,
and when you pause to breathe: look at me.

III. (from Oasis and Blades)

Pools of you evaporate,
and it rains again and again.
Rivers of you recede,
yet the swollen clouds refuse to move you.

Waves of pain ripple
on the edge of a blue lake.
I think of you,
and I see your reflection.

IV. (from Treasure and Mercury)

Somewhere
across the frozen, anonymous blankness –
ice and ice and ice –
nature keeps an exquisite secret,
away from all human eyes.
Let me see behind the curtain.

Let me be a deep, hidden secret.
For you: an experiment
folded away on some yesterday.
For me: infinite pleasure
in a private, frozen time.

V. (from Vespers)

With seconds to spare,
infinite space, riddled with stars,
rushes to meet night's release.

Texts, continued

VI. (from Starlight)

After spending years
searching the heavens
over and over again,
always wanting answers,
always seeking love
(and lamenting the lack thereof),

the stars have dismissed me and baffled me
until this very moment.
And now the heavens are shifting.
And now the stars are just bright enough
to see the angels talking.

VII. (from Mingling with rock stars)

Why are we forever going
back to the past
for the ultimate answer?

VIII. (from Science fails)

There is no innocence in this night of stars;
their appearance and the truth are contrary.
It is the brutal and beautiful annihilation
of cycles and spirals, of worlds.
Every pulse is violent selfishness –
every single one –
through all of the past worlds

or all of those ever to come,
each without end.
They are parsed by an awkward language,
an enormous sense of entitlement
that transcends any tongue.
We are but mist, or dust.

IX. (from Psychiatric emergency)

The collapse of light into moonless pitch
creates a peaceful invitation:
a call into mystery.

And despite the howls of protest,
one is guided to the other side:
shivering, and only by feel.

X. (from My true voice)

Screaming, in fight or flight through lifetimes,
to arrive at this thrumming pulse:
constant, but too vast
for any calculation, enumeration, description.
Then: ethereal light,

until you are too close to move away.
It's real. You're here.
And then you know: eternity, love.
And just in time: truth.

XI. (from Never a last day)

Every traveler is blessed
with abundance, seen or unseen;
and this drama, masquerading as reality,

is a thread to be snipped – in time.
Silence is not an option now,
as we tick into a new rendering.

XII. (from The chase)

Seeing and wanting,
with absolute knowledge of the end,
but denying the passing moments,
or the slowing perception of time.

Can you imagine the joy?
Oh the ecstasy of impending certainty!
It will happen.
Yes, it will happen.

Texts, continued

XIII. (from Kiss)

I suppose it is, in part, what a bird feels,
in that very moment when its feet leave the wire,

and its wings carry it into the sky.
(Flying, without knowing that you could fly.)

XIV. (from Mimosa)

Beyond the poppies, you will find a rose tree,
with the whitest buds, in tight and tiny knots.
The dogwood arches over the Japanese maple,
beneath a towering cedar,
with hostas, ferns, and lilies nearby.
Of all of these luscious trees –
the evergreens, oaks, and pines –
the foliage brushes against my face as I rise.
Over there, my beloved pear tree grows;

its leaves are quivering in the breeze.
As the gloaming above me turns inky and dark,
I spy the moon in the clouds.
It is sudden, then.
At this very moment it is clear:
I am not floating at all.
I am only walking in the garden,
in the moonlight, on a cool spring night.
You cross my mind, and I am safe.

XV. (from Mimosa)

When you see the garden butterfly,
know that it is me.

If you see many,
know that I am among them.

The Journey

Lyric adapted from Evelyn Dudley by Elizabeth Alexander

I'll go alone if I have to.
If you're behind me when I begin this journey, stay
there — for you will only hinder me.
(I'll go alone if I have to.)
My footprints will vanish from this trail someday,
but the seeds that I sow will remain and grow.
The fragrance from the fruit that is borne will draw
those who hunger and thirst —
those who seek God in Spirit and Truth.
(I'll go alone if I have to.)

For at the end of this journey waits a festive table filled
with blessings and prayers that I prayed and had
forgotten.
Have your fill of these blessings!
Oh, I am tired from the journey, and Jesus bids me rest,
and I will sit on the porch of the kingdom,
and realize the destination was no more important than
the journey.
I'll go alone if I have to. On this journey, I'll go alone.

We Are Not Alone

Ostinato: We are not alone, God is with us.
We are never alone, for God is with us,
Now, through all our days, always.
Forever and ever, we are never alone.

And God will make us strong, for God is with us.
We will press on, for God is with us.
Now, through all our days, always.
Forever and ever, we are never alone.

Texts, continued

You Are the New Day

You are the new day.
I will love you more than me and more than
yesterday
If you can but prove to me you are the new day.
Send the sun in time for dawn, let the birds all hail
the morning.
Love of life will urge me say you are the new day.
When I lay me down at night knowing we must pay,
thoughts occurring that this night might stay
yesterday.

Thoughts that we as humans small could slow worlds
and end it all
lie around me where they fall before the new day.
One more day when time is running out for ev'ryone,
like a breath I knew would come I reach for a new day.
Hope is my philosophy, just needs days in which to be,
love of life means hope for me, borne on a new day.
You are the new day.

Light of a Clear Blue Morning

It's been a long dark night,
and I've been waiting for the morning.
It's been a long hard fight,
but I see a brand new day a-dawning.

I've been looking for the sunshine,
'cause I ain't seen it in so long.
Ev'rything's gonna work out fine.
Ev'rything's gonna be alright, it's gonna be okay.

I can see the light of a clear blue morning.
I can see the light of a brand-new day.
I can see the light of a clear blue morning.
Ev'rything's gonna be alright, it's gonna be okay.

Remembering

In the secret recesses of the heart
beyond the teachings of this world
calls a still small voice
singing a song unchanged
from the foundation of the world.
Speak to me in sunsets and in starlight.

Speak to me in the eyes of a child.
You. Who call from a smile,
My cosmic beloved
Tell me who I am and who I always will be.
Help me to remember
that I am both the singer and the song.

Fix You

When you try your best but you don't succeed
When you get what you want but not what you need
When you feel so tired but you can't sleep
Stuck in reverse

When the tears come streaming down your face
When you lose something you can't replace
When you love someone but it goes to waste
Could it be worse?

Lights will guide you home
And ignite your bones
And I will try to fix you.

High up above or down below
When you're too in love to let it go

But if you never try you'll never know
Just what you're worth

Lights will guide you home
And ignite your bones
And I will try to fix you.

Tears stream down your face
When you lose something you cannot replace

Tears stream down your face
I promise you I will learn from my mistakes

Lights will guide you home
And ignite your bones
And I will try to fix you.

Prayer of Black Elk

Hear me, four quarters of the world.
A relative I am!
Give me the strength to walk the soft earth.
Give me the eyes to see and the strength to
understand.

Look upon these faces of children without number,
That they may face the winds and
Walk the good road to the day of quiet.
This is my prayer; hear me.

We Can Mend the Sky

Naftu orod bay kugu aaminta.

In my dream I saw
a world free of
violence
hunger
suffering

a world
filled with
love

Now awake in this world
I beg, let my dream come true.

Soo baxa.
Naftu orod bay aaminta.

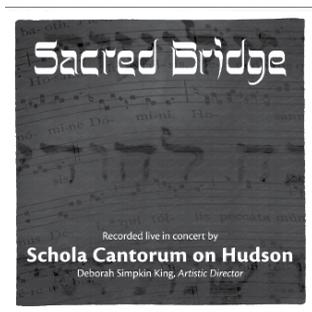
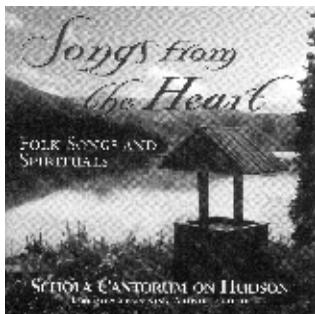
If we come together,
we can mend a crack in the sky.

To save your life, run with all your might.

Let's go.
To save your life, run with all your might.



**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, or 2 for \$20

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SEASON 21: MENDING THE SKY

Weaving Community

In its annual collaborative concert event, Schola will share the stage with the Bridgewater-Raritan High School Symphonic Choir, directed by John Wilson, and the Snyder Dance Ensemble of Jersey City, under the direction of Gina Statile. The concept explores through song and dance the dualistic “us vs. them” way of thinking that underlies the concept of rugged individualism.

Saturday, February 27, 2016 8 PM

The Church of St. Luke in the Fields
487 Hudson Street, Greenwich Village, NYC

Sunday, February 28, 2016 5 PM

Church of the Immaculate Conception
30 N. Fullerton Avenue, Montclair, NJ

We Can Mend the Sky—A Global Tapestry

*Given the successful integration of internal and community wholeness as explored in our previous concerts *The World Within* and *Weaving*. what is our world view as whole human beings? Specifically, what shape does our world view take as we interact with those who immigrate to America?*

*It is in *A Global Tapestry* that the eagerly anticipated commissioned work by PROJECT : ENCORE™ composer Jake Runestad will have its world premiere. Without making any political statements, the concert seeks to serve as a catalyst for “enlightened patriotism” within this nation of immigrants, drawing upon such beloved musical reminders as *Give Me Your Tired, Your Poor*; *Isle of Hope, Isle of Tears*; and Ysaye Barnwell’s *Would you harbor me?* The concert will include companion media for smart electronics.*

Saturday, May 21, 2016 8 PM

St. John’s in the Village Episcopal Church
224 Waverly Street at 11th Street, New York, NY

Sunday, May 22, 2016 5 PM

Church of the Immaculate Conception
30 N. Fullerton Avenue, Montclair, NJ

~ Save the Date: May 5, 2016 ~

Schola Cantorum on Hudson 2016 Gala

Celebrating Schola: A View to the Future

Thursday, May 5, 2016

6:30–10 PM

Highlawn Pavilion, West Orange, NJ

Four course dinner with wine, music, and amazing city views

Take Schola Home!

CDs on sale: 2 for \$20, 3 for \$25, after the concert
