



ember RELEASE

Dear Friends,

As these past twelve months have underscored, none of us makes our way through life without confronting the unexpected. No one has been left untouched by the global health pandemic known as COVID-19! So much that was familiar has simply fallen apart.

The pain of things falling apart – of chaos! – invites us to lean into the unknown, if for no other reason than lack of other options, at least for a while. We will normally do anything to hold onto the familiar; yet . . . here we are, living (without choice) in liminal space.

Change is inevitable. Will we choose to release what can no longer be controlled, to find new pathways? Or will we hold on; retreat in fear? All reactions are understandable; and we all probably flirt with all options, wherever we ultimately land. Whatever our choices, we are all in this together, living in a confusing, shadowy space for a while.

In today's concert, called "Release," we have chosen music for its ability to soothe even while leaning into the discomfort of a "dark night of the soul;" and to provide breathing room for releasing some of what we have formerly held tightly (Group III). In our final group of three selections, we look ahead to emergence into a new world created with new partnerships, shared experience, and confidence in new joys. We will explore the many facets of this new emergence in our June concerts.

Providing mutual support in own challenges is part of what we share as a singing family. And that includes you! We look forward to hearing about your experience with us today – and to seeing you again in June.

With belief in a bright tomorrow emerging –



Dr. Deborah Simpkin King, Artistic Director

For reasons of health safety, Ember has been performing this season with approximately half of its usual number of singers, and has entertained no new auditions. Assuming accelerating vaccination rates locally, we anticipate opening auditions over the summer. Watch for announcements, or feel free to reach out at any time to let us know of your interest. info@ScholaOnHudson.org

RELEASE UNIVERSAL LONGINGS

Long-Expected Dawn *Text and Music by Karen Marolli (2019)*

When our hearts are troubled and in need of light,
And the darkness deepens 'midst the thick'ning night,
We await your coming as our souls press on
Toward a long-expected dawn.

When our hearts are broken and in need of balm,
You send your promise, your hope and calm.
We await your presence as we travel on
Toward a long-expected dawn.

- Light of Hope! Break forth! Appear and shatter all the darkness here!
- let your advent herald clear an end to sorrow and to fear!

You come from heaven to make straight the way,
Birthing hope from sorrow, changing night to day.
Lord, walk among us as we journey on
Toward a long-expected dawn.

Sing Gently *Text and Music by Eric Whitacre (2020)*

May we sing together, always.
May our voice be soft.
May our singing be music for others,
And may it keep others aloft.

Refrain: Sing, sing gently, always. Sing, sing as one.

May we stand together, always,
May our voice be strong.
May we hear the singing
And may we always sing along. Refrain

LIFE INTERRUPTED: Disorder

Dark Night of the Soul *Music by Ola Gjeilo (2011)* *Poetry by St. John of the Cross (16th century)*

Dark night, One dark night, Fired with love's urgent longings -- Ah, the sheer grace! --
I went out unseen, My house being now all stilled.

In darkness, and secure, By the secret ladder, disguised, -- Ah, the sheer grace! --
In darkness and concealment, My house being now all stilled.

On that glad night, In secret, for no one saw me -- Ah, the sheer grace! --
Nor did I look at anything, With no other light or guide Than the one that burned in my heart.

Dark Night of the Soul

Pamela Jones, Soprano
Instrumentalists from the American Modern Ensemble
Bryan Hernandez-Luch, violin
JJ Johnson, viola
Victoria Paterson, violin
Peter Sachon, cello

LIMINALITY: From Loss Into RELEASE

Under the Willow Tree, from the opera *Vanessa* *Music by Samuel Barber (1961)* *Text by Gian Carlo Menotti*

Under the willow tree two doves cry, ah ___ oh!
Where shall we sleep, my love, whither shall we fly?

The wood has swallowed the moon, the fog has swallowed the shore,
The green toad has swallowed the key to my door.

Anna Willson, Soprano

Nada te turbe *Music by Joan Szymko (2001)* *Text by Saint Teresa of Avila*

<i>Nada te turbe</i>	Let nothing disturb you,
<i>nada teespante</i>	Nothing frighten you,
<i>todo se pasa.</i>	All things are passing.
<i>Dios no se muda.</i>	God never changes.
<i>La paciencia todo alcanza</i>	Patience obtains all things.
<i>Quien a Dios tiene</i>	Whoever has God
<i>nada le falta</i>	Lacks nothing.
<i>Solo Dios basta</i>	God is enough.

Peter Sachon, cello

Gabriel's Oboe, theme song from *The Mission* *Music by Ennio Morricone (1986)* *Peter Sachon, cello*

Peace I Leave With You *Music by René Clausen (1991)*

Peace I leave with you. Not as the world gives I give to you.
Let not your heart be troubled, neither let it be afraid. Amen

RENEWAL

Sing Out My Soul *Music by Marques L. A. Garrett (2020)* *Text by William Henry Davies*

Sing out, my soul, thy songs of joy;
Sing as a happy bird will sing
Beneath a rainbow's lovely arch
In the spring.

Think not of death . . .
Strive not for gold . . .
Train up thy mind to feel content,
What matters then how low thy store?
It matters not.
What we enjoy, and not possess,
Makes rich or poor.

Sing out . . .

Music in the Air *Ryan Murphy, arr. (2018)* *African American Spiritual*

Over my head I hear music in the air,
There must be a God somewhere.

And when I'm alone, I hear music in the air,
And when I'm afraid, I hear music in the air,
And when it's dark, I hear music in the air,
And when I'm weary, I hear music in the air.

The Storm Is Passing Over *Music by Charles Albert Tindley (1996)* *Barbara W. Baker, arr.*

Have courage my soul, and let us journey on.
Though the night is dark and I am far from home.
Thanks be to God, the morning light appears.

Ember Singers

- | | | |
|----------------|--------------------|-------------------|
| Mark Aro | Taylor Pitts | Christopher Tefft |
| Mark Davies | Sei Young Pyo | Alex Wentworth |
| Gilberto Gomez | Amanda Regan | Julian Whitley |
| Chris Howatt | Ruston Ropac | Anna Wilson |
| Pamela Jones | Caroline Sargent | Ilana Worrell |
| Gordon King | Alison Self | |
| John Maderazo | Virginia Steindorf | |

Biographies

ABOUT EMBER (SCHOLA CANTORUM ON HUDSON)
Founded in 1995 as an independent 501c3, the Schola Choral Arts organization has grown in depth and influence. It performs (as Ember) its full season in both Manhattan and South Orange, NJ, and enjoys international recognition particularly for its work in advocacy of new choral music. The organization is home to PROJECT : ENCORE, which serves as a bridge connecting composers with conductors who seek new music of exceptional quality.

Fundamental to Schola's core values is the belief that music has a unique power to affect the human heart and soul, inviting each of us to become fully aware, mindful individuals. It is part of Schola's mission to extend the role of Art beyond that of its own intrinsic value, leveraging it to bring visibility and expansive thinking to issues of human significance.

Core to the mission of Ember and Schola Cantorum on Hudson is to bring innovative programming designed to touch lives, inspire leadership through promotion of new music and enhance meaningful engagement with young singers. For more information visit www.EmberEnsemble.org.

Deborah Simpkin King, Ph.D., is a visionary choral conductor, new music advocate, and master teacher. She plays an active role in the vibrant Manhattan choral scene and serves the national and international music community through her guest conducting and body of published work.

Her leadership as a conductor is ongoing with not only her own choral ensembles, but also within Lincoln Center's Mostly Mozart Festival and other guest conducting appearances.

Schola is the parent organization of PROJECT : ENCORE™, an international advocacy initiative founded by Dr. King that promotes post-premiere performances of new music. Through PROJECT : ENCORE, she is at the leading edge of the new music industry, working with composers in finding post-premiere performances, and performing many premieres and second performances herself.

Supplementing her work in the not-for-profit and professional conducting arena, Dr. King frequently works as a professor and as a director of music within church programs. She has guided several university choral programs through times of transition, most recently serving as the Interim Director of Choral Activities at William Paterson University (WPU). Currently, Dr. King is the Music Director of the Presbyterian Church of Chatham Township.

Dr. King is a frequent guest conductor. She was one of five conductors chosen to work with Simon Halsey in the 2016 premiere preparation and performance of David Lang's new commission, "the public domain," calling for 1000 voices, in celebration of the 50-year anniversary of Lincoln Center's Mostly Mozart Festival. She served similarly in 2018's Mostly Mozart Festival for the premiere by John Luther Adams of *In the Name of the Earth*. She also recently guest conducted for the Tlaxcala Canta choral festival in Tlaxcala, Mexico.

As an ongoing columnist with ACDA's *The Choral Journal*, and host of public radio's Sounds of York, Dr. King serves the music community worldwide. King is Chairman of the New York Choral Consortium (NYCC), and a frequent presenter at professional conferences on choral consortia and new music.

American Modern Ensemble (AME) spotlights contemporary music via lively thematic programming. AME performs a wide repertoire, using a varied combination of instrumentalists, vocalists, and conductors, and the ensemble often highlights AME's house composer and founder, Robert Paterson. Since its inception, AME has performed over 250 works by living composers, and has received critical success in *The New York Times*, the *New Yorker* and others. Sold out crowds at BAM, Carnegie Hall, Merkin Hall, Lincoln Center, the Rubin Museum, and National Sawdust are a winning testament to their 15 year-track record as to what is 'right' about classical music today.

AME includes on-stage chats with composers and the creative team, allowing audience members to learn even more about the creative process. AME provides a welcoming environment for audience, creators and performers. The composers we program participate and attend our shows, including luminaries such as John Luther Adams, John Corigliano, David Del Tredici, Aaron Jay Kernis, Libby Larsen, Steven Mackey, Paul Moravec, Christopher Rouse, Steven Stucky, Joan Tower, Chen Yi, and countless others. AME also enthusiastically performs works by America's most talented, emerging and mid-career composers.

AME produces stellar recordings via its house label, American Modern Recordings (AMR), which has received fantastic reviews in *Gramophone*, the *LA Music Examiner*, *The New York Times*, *Sequenza21*, and *New Music Box*, and all our albums have made it to the Grammy® Ballot for the past four seasons.

AME's summer home is now at the Mostly Modern Festival, located in Saratoga Springs, New York. This festival celebrates the music of our time. It is educational, with robust outreach initiatives. Other residences include Princeton University, James Madison University, Keene State College, the CUNY Graduate Center, Adelphi, Rutgers, and many more. AME is deeply invested in collaboration. Some examples are On Site Opera, Cutting Edge Music Festival, Prototype Opera Festival, American Opera Projects, and the Dance Theater of Harlem.

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