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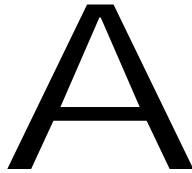
2002 – 2003

OUR MISSION

SUMMIT CHORALE is formed to promote and cultivate choral music by:

- **Providing an opportunity for those who enjoy ensemble singing to explore the rich heritage of choral music while studying and singing under the best professional leadership obtainable;**
- **Fostering public appreciation and enjoyment of choral music through performance as well as educational and community outreach endeavors;**
- **Being responsive to the cultural needs and diversity of the supporting community; and,**
- **Enlisting public support to further these purposes.**

NINETY-FOURTH SEASON



Garyth Nair, Music Director and Conductor

Sándor Szabó, Assistant Conductor and Accompanist

Summit Chorale is Chorus in Residence at Drew University

Presbyterian Church of Madison, Madison, NJ

Friday, December 6, 2002, 8:00PM

Our Lady of Sorrows Roman Catholic Church, South Orange, NJ

Saturday, December 7, 2002, 8:00PM

Our Lady of Peace Roman Catholic Church, New Providence, NJ

Sunday, December 8, 2002, 4:00PM

Buon Natale **The Holidays in Italy**

Joanna Barouch, *soprano*

Michael Baruffi, *tenor*

Susan Blum, *soprano*

Richard B. Cole, *bass*

Alan GaNun, *tenor*

Jack Paddon, *tenor*

Carla Auld, *flute*

Joanna Barouch, *piano*

Eric Campbell, *percussion*

Nan Greis, *flute*

Jason Stier, *bassoon*

Sándor Szabó, *accompanist*

Garyth Nair, *conductor*

SUMMIT CHORALE

Elaine F. Gennaro, *soprano*

Ellis Hilton, *bass*

Josephine Mescallado, *soprano*

Claire Miller, *alto*

Hilary Nugent, *soprano*

Ellis Hilton, *percussion*

Mary Lou Irvine, *English horn*

Nancy Ranger, *oboe*

Jennifer Rhodes, *bassoon*

SUMMIT CHORALE appeals to parents to assist their children
in developing courteous audience behavior.

...

Please turn off all electronic noisemakers, including pagers, cell phones, wristwatch alarms
and the like which may disturb other audience members during the performance.

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Please do not use cameras requiring flash during the performance.

...

The use of recording equipment, including audio and video recorders,
is strictly prohibited during the performance.

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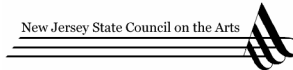
Please refrain from smoking anywhere in this building.

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A LARGE PRINT SUPPLEMENT of this program is available
at the door as an aid to those who may have trouble reading
this edition. Please ask an usher if you wish to have a copy.

Funding has been made possible in part by the
New Jersey State Council on the Arts, Department of State,
through a grant administered by the
Union County Division of Cultural and Heritage Affairs.

New Jersey State Council on the Arts



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Auditions will be held on Tuesdays
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Call our Membership Director at (732) 698-1433
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for more information or to schedule an appointment.

<http://www.summitchorale.org/join>

PROGRAM

I

Renaissance Italy

Exultate justi in Domino

Lodovico Grossi da Viadana

Halleluya. Heleli nafshi

Salamone Rossi

solì: Ms. Barouch, Ms. Miller, Mr. Paddon

Ave Maria

Giovanni Pierluigi da Palestrina

Hodie Christus natus est

Giovanni Gabrieli

II

20th Century Italy

Lauda per la Natività del Signore

Ottorino Respighi

Shepherd: Mr. GaNun

Angel: Ms. Blum

Maria: Ms. Mescallado

Carla Auld, Nan Greis; flute

Nancy Ranger; oboe

Mary Lou Irvine; English horn

Jennifer Rhodes, Jason Stier; bassoon

Joanna Barouch, Sándor Szabó; piano

Eric Campbell (Friday and Sunday), Ellis Hilton (Saturday); percussion

— INTERMISSION —

(15 Minutes)

III

14th Century Italy

Alleluya

anon. *

Women of Summit Chorale

Ave Maria, gratia plena

anon. from *Lauda Spirituale*

Sancto Agostin, doctor

anon. from *Lauda Spirituale*

Women of the Schola

Puer natus

anon. *

Amor vincit omnia

anon. from *Lauda Spirituale* *

Women of the Schola

Women of Summit Chorale

* *premiere performance of a new edition by G. Nair*

IV

Guest Conductor (Sunday performance only)

O Come, All Ye Faithful

arr. Garyth Nair

Michael Baruffi, *conductor*

V

Audience Carol Sing

Angels We Have Heard on High

traditional French carol

Silent Night

Franz Grüber

Joy to the World

Georg Friedrich Händel

Sándor Szabó, *organ*

VI

Just Plain Italian

Gloria (from *Messa di Gloria*)

Giocomo Puccini

Gesù Bambino

Pietro Alessandro Yon

solo: Mr. Cole

Shepherds' Chorus (from *Amahl and the Night Visitors*)

Gian Carlo Menotti

solo: Ms. Gennaro

'Three Kings' soli: Balthazar: Mr. Cole

Kaspar: Mr. Baruffi

Melchior: Mr. Hilton

Quando nascette Ninno

Traditional Neapolitan, arr. Garyth Nair †

soli: Ms. Gennaro, Ms. Miller, Ms. Mescallado, Ms. Nugent

Sanctus (from the Manzoni *Requiem*)

Giuseppe Verdi

† *premiere performance, composed for this series of performances*

Questions? Want more information about SUMMIT CHORALE?

Call (973) 762-8486

write us

P.O. Box 265, Summit, NJ 07902-0265

info@summitchorale.org

or visit us online

<http://www.summitchorale.org>

CAROL SING TEXTS

Angels We Have Heard on High

1. Angels we have heard on high,
 sweetly singing o'er the plains,
And the mountains in reply,
 echoing their joyous strains.
Gloria in excelsis Deo;
Gloria in excelsis Deo.
2. Shepherds, why this jubilee?
 Why your joyous strains prolong?
What the gladsome tidings be
 which inspire your heav'nly song?
Gloria in excelsis Deo;
Gloria in excelsis Deo.
3. Come to Bethlehem and see
 Him whose birth the angels sing
Come, adore on bended knee
 Christ the Lord, the newborn king.
Gloria in excelsis Deo;
Gloria in excelsis Deo.

Silent Night

1. Silent night,
 holy night,
All is calm,
 all is bright
'Round yon virgin
 mother and child.
Holy infant
 so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.
2. Silent night,
 holy night,
Son of God,
 love's pure light
Radiant beams
 from your holy face,
With the dawn
 of redeeming grace,
Jesus, Lord, at your birth!
Jesus, Lord, at your birth!

Joy to the World

1. Joy to the world,
 the Lord is come!
Let earth receive its King;
Let ev'ry heart
 prepare him room
And heav'n and nature sing,
and heav'n and nature sing,
and heav'n, and heav'n
 and nature sing.
2. No more let sin
 and sorrow grow
Nor thorns infest the ground;
He comes to make
 his blessings flow
Far as the curse is found,
Far as the curse is found,
Far as, far as
 the curse is found.

TEXTS AND TRANSLATIONS

Exultate justi in Domino

Exultate justi in Domino,
rectos decet collaudatio.
Confitemini Domino in cithara,
in psalterio decem chordarum.
Psallite illi.
Cantate ei canticum novum,
bene psallite ei in vociferatione.

*Rejoice in the Lord, ye just,
The righteous shall render highest praise.
Sing praise to the Lord on the cithara,
And on the ten-stringed psaltery.
Play cymbals to him,
Sing to him a new song,
Play loud-clanging cymbals to him.*

Haleluya. Heleli nafshi

Halelúyá. Halelí nafshí et Adonái,
ahalelá Adonái bechayái,
azamerá lelohái beodí.
Al tivtechú vindívím,
bevén adám sheéyn lo teshuá.
Teytséy ruchó yashúv leadmató,
bayóm hahú avedú eshtonotáv.
Ashréy sheÉyl Yaakóv beezró,
sivró al Adonái Eloháv.
Osé shamáyim vaárets,
et hayam veet kol ashér bam,
hashomér emét leolám.
Osé mishpát laashukím,
notén léchem lareeyvím,
Adonái matír asurím.
Adonái pokéach ivrím,
Adonái zokéf kefuffím,
Adonái ohév tsadikím.
Adonái shomér et geyrím,
yatóm vealmaná yeodéd,
vedérech reshaím yeavét.
Yimlóch Adonái leolám
eloháyich Tsiyón ledór vadór,
halelúyá.

*Hallelujah. Praise the Lord, O my soul!
I will praise the Lord all my life,
sing hymns to my God while I exist.
Put not your trust in the great,
in mortal man who cannot save.
His breath departs; he returns to dust;
on that day his plans come to nothing.
Happy is he who has the God of Jacob for his help;
whose hope is in the Lord his God,
maker of heaven and earth,
the sea and all that is in them;
who keeps faith forever;
who secures justice for those who are wronged,
gives food to the hungry.
The Lord sets prisoners free;
The Lord restores sight to the blind;
the Lord makes those who are bent stand straight;
the Lord loves the righteous;
The Lord watches over the stranger;
He gives courage to the orphan and widow,
but makes the path of the wicked tortuous.
The Lord shall reign forever,
your God, O Zion, for all generations.
Hallelujah.*

Ave Maria

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui.

*Hail Mary, full of grace,
The Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb.*

Hodie Christus natus est

Hodie Christus natus est,
Hodie salvator apparuit.
Hodie in terra canunt angeli,
laetantur archangeli.
Hodie exultant justi dicentes:
Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.

*Today Christ is born,
Today the Savior appeared.
Today angels sing on earth,
and archangels rejoice.
Today the just joyfully exclaim:
Glory to God in the highest,
and on earth peace to men of good will.*

Lauda per la Natività del Signore

L'Angelo

Pastor, voie che vegghiate
sovra la greggia en quista regione;
I vostr'occhi levate,
Ch'io son l'Agnol de l'eternal magione.
Ambasciari a ve fone
Ed a voie vangelizzo gaudio fino,
ch'è nato el Gesuino figliuol de Dio,
per voie salvar mandato.

Coro

E de ciò ve dò en segno
Ch'en vile stalla è nato el poverello,
E non se fa desdegno
Giacere en mezzo al buove e l'asenello.
La mamma en vil pancello
L'ha rinchinato sovra el mangiatoio.
De fieno è l'covertoio,
Ed è descieso così humiliato.

Pastore

Segnor, tu sei desceso
De cielo en terra sico l'Agnol parla,
E haine el cuore acceso
A retrovarte in così vile stalla;
Lasciane ritrovalla
Che te vediam vestito en carne humana.

Pastores ante praesepio [Coro]

Ecco quilla stallecta,
Vedemce lo fantino povero stare.
La Vergin benedecta non ha pace
glie nè fascia per fasciare.
Joseppe non la po' 'itare
Ch'è desvenuto per la gran vecchiezza:
A povertà s'avvezza,
Quel ch'è Signor senza niun par trovato.

The Angel

*Shepherds, you who watch
your flocks as they graze here,
lift up your eyes
for I am the Angel of the eternal mansion.
I bring a message,
the joyful news
that little Jesus has been born, the Son of God,
sent for your salvation.*

Chorus

*As a sign of this,
in a humble stable the poor baby was born,
and He does not mind lying
between the ox and the ass.
His mother, very poorly clad,
has laid Him in the manger.
His cover is only hay,
so low has He descended.*

Shepherd

*Lord, you have descended
from heaven to earth, as the Angel says,
and our hearts burn
to find You in that humble stable;
let us find it,
so that we may see You clothed in human flesh.*

Shepherds at the manger (Chorus)

*Well, here is the little stable,
and we see in it the poor baby.
The blessed Virgin has neither food
nor clothes in which to swaddle Him.
Joseph cannot help her,
for he is old and feeble.
He gets used to poverty,
He who, though Lord, seems to have naught.*

continued ...

Maria

O car dolce mio figlio,
 Da me se'nato sì poverello!
 Joseppe el vechiarellò
 Quil ch'è tuo bailo, qui s'è adormentato.
 Figliuol, gaudio perfetto,
 ched i sentie a la tua nativitàte!
 Strengendomet' al pecto,
 Non me curava de nulla povertade,
 tanta sua vita de Tu sì me daie
 de quil gaudio eterno,
 O figliuol tenerello!

Maria (con Coro)

O fonte d'aolimento
 Co'tanta povertà te se'inchinato.
 Figliuol, t'ho partorito!
 Entanta povertà te veggio nato!
 Toglie nostre manteglie
 Tu se' l'Edio infinito,
 che per l'humana gente s'è'ncarnato.
 Non ho dua sie fasciato:
 Te vo io fasciare con quisto mio pancello,
 O figliuolo poverello
 Co l'ha promesso il pate tuo biato.

Coro (Angeli e Pastores)

O Madre santa,
 vestir di poverelegie
 Che stanno in selva colla greggia tanta.
 El figliuol ammanta,
 che non alita el fieno, sua carne pura.
 Gloria, laude, onor, laudate,
 Sire del cielo onnepotente.
 Segnor, puoie ch'hai degnato
 di nascere oggi sì poveramente
 Dà lume a tutta gente
 Che null'omo sia de tal dono engrato.
 Contenti n'andremo
 se un poco noielo podessemo toccare,
 E però te ne pregamo
 Quanto noiie siam pastori de poco affare.

Maria

Voglio ve consolare
 perchè torniate lieti a vostra gregge
 Quel ch'è fatto legge
 acciò che il servo sia recomparato.

Mary

*O sweet and darling son of mine,
 You were born of me, so poor!
 Joseph, the old man,
 who is Your guardian, has fallen asleep.
 My son, perfect joy
 I felt at Your birth!
 As I hugged You,
 I did not care about poverty,
 for You gave me so much sweetness
 with Your eternal joy,
 O tender little son!*

Mary (with Chorus)

*O fountain of all bounty,
 to such poverty you have stooped.
 My son, I gave birth to You!
 In such poverty I see You born!
 Take our cloaks.
 You are the infinite God,
 who for the human race has become flesh:
 As I have no swaddling clothes
 I will wrap You in my own dress,
 O poor little son of mine,
 the promise of Your blessed Father.*

Chorus (Angels and Shepherds)

*O holy Mother,
 do not be repelled by these poor garments,
 worn in our work with the flocks in the fields.
 Wrap your son in them,
 so that His pure flesh will not smell of hay.
 Glory, praise and honor to you,
 Omnipotent Lord of heaven.
 Lord, since you have deigned
 to be born today in such poverty,
 give light to all people,
 and no one will be ungrateful for such a gift.
 Joyfully will we leave
 if only we can touch Him for a moment;
 this favor we ask of you,
 we who are only simple shepherds.*

Mary

*I want to comfort you,
 so you may return joyfully to your flocks,
 for it is now disposed
 that the servant be redeemed.*

continued ...

Coro

Laude, gloria e onore a te.
 O Sire del cielo onnepotente,
 Gloria in excelsis Deo!
 E in terra pace a chi ha el buon volere.

Al mondo tanto reo tu se' donato
 non per tuo dovere,
 Ma sol per tuo piacere.
 Noi te laudiam, Signore,
 Glorificando la tua maestade.

L'Angelo

Gloria in excelsis Deo!

Maria

Tenuta so a Dio patre
 Rendere onore e gloria in sempiterno
 Pensando ch'io son matre
 del suo figliuolo, el quale è Dio eterno.
 E tanto è il gaudio superno
 Basciando ed abbracciando sì caro figlio
 Bello sovr'onne giglio che a me
 el cuore è sì de stemperato.
 Io sento un gaudio nuovo,
 E tutta renovata, io so en fervore!

L'Angelo

Or ecco ch'è nato il Salvatore!

Coro

Amen.

Chorus

*Praise, glory and honor to You,
 O omnipotent Lord of heaven,
 Glory to God in the highest!
 And on earth peace to those of good will.*

*To a guilty world You have given Yourself,
 not out of duty,
 but only for Your pleasure.
 We praise You, Lord,
 and glorify Your majesty.*

The Angel

Glory to God in the highest!

Mary

*To God the father
 I am bound to give honor and glory forever,
 as I am the mother
 of His Son, who is the eternal God.
 And such is the sublime joy
 of kissing and hugging so dear a son,
 more beautiful than any lily,
 that I cannot control my heart.
 I feel a new joy,
 and all reborn, I thrill with fervor!*

The Angel

Yes, now the Savior is born!

Chorus

Amen.

Sancto Agostin, doctor

Sancto Agostin, doctor
 confessor et pastore et pien di sapientia,
 si' laudato.
 Luminatore et doctore della fe' divina;
 difenditore, guardatore colla sancta doctrina;
 distrugitore d'ogne errore, facesti gran ruina.
 Tutti di sì gram sancto
 novel or facciam canto,
 che nn'e sie degno et alo ben meritato.

*Saint Augustine, doctor
 confessor and pastor and full of wisdom,
 I praise you.
 Illuminator and doctor of divine faith;
 defender, guardian of holy doctrine;
 destroyer of every error, you made great ruins.
 All day this great saint
 makes a new song,
 of which you are worthy and very deserving.*

Puer natus

Puer natus in Bethlehem,
 unde gaudet Yerusalem.
 Assumpsit carnem filius.
 Dei patris altissimi.

*A child is born in Bethlehem
 Therefore, Jerusalem rejoices.
 The son of God the Father most high
 Has become flesh.*

continued ...

Per Gabrielem nuntium
virgo concepit filium.
Sicut sponsus de thalamo
processit matris utero
et ponit in presepio.
Regnanti sine termino,
trino, uno, sempiterno
laudem dicamus Domino.

*Through the angel Gabriel
The Virgin conceived a son.
The only begotten son
Goes forth from his mother's womb
And is laid in a manger.
To the Lord, the eternal ruler,
Triune and everlasting,
Let us sing praises.*

Amor vincit omnia

Amor vincit omnia potentia
Vincit yma fortissima;
et vincit demonia virgo pia.
Ut patet in curia sanctissima
Dum repellit tristitia per gaudia.
Fit hoc per contraria misteria:
quia mater filia ferens spiritualia.
Ergo, sancta Maria nobis dona premia
per tua suffragia
et pro nobis ora Christum in gloria.
Marie preconio devotio omnium fidelium
in Christo sperantium serviat cum gaudio,
cuius in obsequio supernorum
civium letatur collegio.
O quam felix legio in qua vox letantium fervens
desiderio laudat sine tedio
Filium qui est humilium dulcis amor.

*Love prevails against all forces
and defeats the powers of the deep;
and the faithful virgin defeats evil spirits.
How she dwells in the courts most holy
changing sadness into joy.
This is an unfathomable mystery:
that a mother bears a child of the spirit.
Therefore, holy Mary, grant us the gift
of your intercession
and pray for us to Christ in glory.
May Mary receive the ardent devotion
of all the faithful whose hope is in Christ,
in whom the heavenly host
rejoices obediently.
O how fortunate the host whose joyful voice
ardently and without ceasing praises
the Son who is the sweet armor of the humble.*

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

*Glory to God in the highest.
And on earth peace to those of good will.*

Gesù Bambino

Jesu Redemptor omnium,
Quem lucis ante originem,
Parem paternae gloriae
Pater supremus edidit.
Tu lumen et splendor Patris
Tu spes perennis omnium:
Intende quas fundunt preces
Tui per orbem servuli.
Venite adoremus Dominum.

*Jesus, redeemer of all,
light from the beginning,
equal to the Father in glory
begotten of the Father most high.
You, light and splendor of the Father
and eternal hope of all:
accept the prayers of your servants
throughout the world.
O come, let us adore the Lord.*

continued ...

Memento, rerum Conditor,
Nostri quod olim corporis,
Sacrata ab alvo Virginis Nado
formam sumpseris.
Testatur hoc praesens dies
Currens per anni circulum,
Quod solus e sinu Patris
Mundi salus adveneris.
Venite adoremus Dominum.

*Remember, Creator of all things,
that once you were of our human form,
emerging from the blessed Virgin's womb
you were made man.
This day gives witness
throughout the year's cycle,
that from the Father's bosom
you came forth, the world's sole redemption.
O come, let us adore the Lord.*

Quando nascette Ninno

Quando nascette Ninno a Bettelemme,
era notte a para mmiezo juorno!
maje le stelle lusstere belle,
se vedettero accussi!
La chiù lucente
jette a chiamà li Magi, in Oriente.

*When the Babe was born in Bethlehem,
it was night but seemed to be midday,
because the stars shone beautifully,
as never before seen!
This light
drew the three Wise Men of the Orient.*

No n' cerano nemice per la terra.
La pecora pascialo liono,
co le crappete se vedette
lo liopardo pazzià:
l'urzo e o vittello,
e colu po 'npace u pecoriello.

*There were no enemies on the earth.
The sheep grazed with the lion,
together with the sheep were seen
the mad leopard:
the bear and the calf,
and with him, in peace, a little sheep.*

Guardavanno le pecore lu pastu re;
e l'angelo, sbrennente chiù de lu sule,
comparete, e le dicete
"Nò ve spaventate, nò!
Contento e riso;
la terra e arren ventata paradiso!"

*As the shepherds watched their sheep,
the Angel, shining like the sun,
appeared and said to them,
"Don't be afraid, no!
Be happy and smile;
paradise has come to earth!"*

Sanctus

Sanctus, Sanctus, Sanctus!
Dominus Deus sabaoth,
pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.

*Holy, holy, holy!
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.*

Mille grazie (a thousand thanks) to the translations team:

Dr. Gaetano Cipolla (St John's University),
Ms. Elynn Finston (SUMMIT CHORALE Member),
Ms. Elaine Gennaro (SUMMIT CHORALE Member),
Ms. Deirdre Kugelmeyer (Telcordia Technologies),
Dr. John Muccigrosso (Drew University),
Dr. Heinz D. Roth (SUMMIT CHORALE Member),
Dr. Robin Taylor Roth (SUMMIT CHORALE Member),
Dr. William Stroker (SUMMIT CHORALE Member),
Mr. Tim Welles (SUMMIT CHORALE Member)

NOTES ON THE PROGRAM

by Mary W. Helms

Italian composers have produced some of the most beautiful, varied and innovative music in the Western world. In *Buon Natale --The Holidays in Italy* SUMMIT CHORALE presents a sampling of Italian music from the 14th through the mid-20th centuries.

I

Friar **Lodovico Grossi da Viadana** (1564-1627) served successively as *maestro di cappella* at Mantua, Padua, Cremona and two cathedrals near Venice. *Exultate justi in Domino* comes from his 1602 collection, *Cento Concerti Ecclesiastici*, the first publication to include an independent *basso continuo* as opposed to organ duplication of the vocal bass line. In this ebullient four-voice piece, which alternates solemn and full-sounding chordal episodes with lively polyphonic textures, Viadana sets verses from Psalm 32 in A-B-A form, closing with a brief coda.

During a period when Italian Jews were confined to ghettos and had few legal rights, **Salamone Rossi** (c.1570-c.1630) succeeded as a violinist and composer who, in addition to composing for the synagogue, wrote instrumental and secular vocal music for the court in Mantua. Published in Venice in 1622, his groundbreaking book of *a cappella* Hebrew motets, settings of psalms, hymns, and prayers for sabbaths and other occasions, titled *Ha-Shirim Asher li-Shlomo (The Songs of Solomon*—a pun on his name), is the first polyphonic music for the synagogue. Taken from that collection, *Haleluya. Haleli nafshi* is a generally homophonic setting of Psalm 146 in which four-voice *tutti* sections

alternate with contrasting three-voice *solo* sections. The piece also exhibits some harmonic progressions considered shocking at the time.

Although **Giovanni Pierluigi da Palestrina** (c.1525-1594) took his name from the town where the family originated; his training and lifelong musical activity are associated with Roman institutions, particularly those which were part of the papal establishment. Rome was then the spiritual and intellectual center for the Counter-Reformation and Palestrina excelled in interpreting edicts about sacred music concerning elimination of secular elements, emotional excess and virtuosity, and fostering intelligibility of texts. The result was, according to music editor Ralph Buxton, church music marked by “expressive restraint, strictly controlled polyphony, harmonic clarity, elegant melodic writing (owing much to Gregorian chant) and utmost attention to proper accentuation of the words.” Palestrina’s output includes 104 Masses, over 375 motets, 68 offertories, at least 65 hymns, 35 Magnificats, Lamentations, and over 140 madrigals. *Ave Maria* was composed as the Offertory for the 4th Sunday in Advent. Palestrina sets this familiar text for five voice parts which enter successively with the same motif; then frequent imitation occurs throughout the piece.

Giovanni Gabrieli (c.1555-1612) was born in Venice and learned music from his uncle, Andrea. For several years he worked with Orlando di Lasso at the court in Munich before returning to Venice in 1584 as First Organist of St. Mark’s where he became

renowned as organist, composer and one of the most influential teachers of his day. Gabrieli took advantage of the unique acoustics of St. Mark's, whose 11th century architecture imitated a square Greek cross which created multiple echoes and complicated resonances. He achieved spectacular new sonorities by exploring its acoustical possibilities and composing music that reflected the great pomp and splendor of the Venetian city-state.

Gabrieli concentrated on instrumental and on sacred vocal music. Both are characterized by simple textures placed in short, recurring sections rather than thick counterpoint and by the use of *cori spazzati* (spatially divided choirs) in which the dialogue style is developed rather than echoed exactly. *Hodie Christus natus est* is an exuberant and joyous antiphon for the Magnificat sung at Vespers on the feast of the Nativity, with the words "peace on earth to men of good will" added. As the editors of this accompanied eight-voice double chorus note, "The musical structure, although mirroring the text, is more diversified. Each of the lines which begins with the word *hodie* is treated differently, most in duple rhythms, but one in triple rhythm." The following sections exhibit a mixture of duple and triple rhythms.

II

Born in Bologna, **Ottorino Respighi** (1879-1936) studied there; then, after accepting a position as an orchestral violist in St. Petersburg, he continued compositional studies with Rimsky-Korsakov and later studied briefly with Max Bruch in Berlin. Settling in Rome in 1913, he soon gained recognition as a teacher and composer.

Opera had monopolized the talents of Italian composers for nearly two centuries, but

Respighi sought to correct this situation and became known for his mastery of orchestral music with three large-scale tone-poems composed between 1917 and 1929, *The Pines of Rome*, *The Fountains of Rome* and *Roman Festivals*. However, it was his deep love of medieval and Renaissance music that inspired some of his most delicate and appealing masterpieces. His intensive study of Gregorian chant influenced several of his finest compositions including *Lauda per la Natività del Signore*. Inspired also by early Renaissance paintings of the Nativity, Respighi composed this work in 1930 and dedicated it to Count Guido Chigi Saracini, founder of a music school in Siena. It was first performed in the Count's palace with the composer's wife Elsa as one of the soloists.

Lauda per la Natività sets a devotional text by the 13th century Franciscan friar Jacoponi da Todi. In form, it is a cantata, but the sections are composed continuously rather than separated into movements. Although the composition is "modern" in some respects, it also includes Italian madrigal style, fugal passages, and such archaisms as chant-like portions, suggestions of modality (scales different from major and minor), and open fifths rather than full chords. The work takes its title from the series of carol-like choral *lauda* sections- *lauda spirituale* (spiritual praise) being the principal form of non-liturgical religious song in medieval and renaissance Italy (see section III below). Dramatizing the Nativity, vocal soloists portray an Angel, the Virgin Mary and a Shepherd while the chorus sings the parts of angels and shepherds, accompanied by two flutes, piccolo, oboe, English horn, two bassoons and piano (four hands). The result is a rustic and pastoral mood that bursts into rapturous celebration, imitating the sound of pealing church bells, at the joyful

proclamation “Laude, gloria e onore a te” before concluding in an atmosphere of reverent contemplation.

III

During the Middle Ages and Renaissance, craft guilds in the Italian city-states were usually affiliated with particular churches or monasteries that encouraged charitable works and devotional observances. Guild members would worship together, often in the evening; these services included communal prayer recitation and songs in the vernacular. The works sung in this context were termed *laude spirituali* and those who gathered to sing them formed fraternities called *laudesi* companies. During the 13th and 14th centuries they were to be found in all the larger towns of Italy.

Written in verse, *laude spirituali* praised the Virgin, Christ and popular saints. A spiritual revival sparked by St. Francis of Assisi created many of the early *laude*, and later Franciscans worked to foster piety by substituting godly words for secular songs whose popular music expressed rhythmic freedom and harmonic boldness. In addition to vernacular texts, Latin came to be used more widely for *laude* during the 14th century.

Musically, *laude* trace their origin to the influence of French minstrels on Italian musicians, but they changed with fluctuating fashions so that examples from different periods vary considerably. At first most consisted of a unison, chant-like line, but polyphonic *laude* began to be written during the 14th century. Although *laude* had initially been intended for amateurs, the later, more difficult polyphonic ones were probably assigned to trained singers. *Laude* could be heard on a daily basis in many places well

into the 16th century; they decreased in importance with the rise of the oratorio, but the tradition continued into the early 19th century.

Garyth Nair has transcribed five *laude spirituali* to be sung by women’s voices: two monodic, one in two parts, and two with three parts. Listen particularly in *Puer natus* to the embellished top line and the “Landini cadences.” Sounding odd to our ears, this way of ending a phrase originated with Francesco Landini (1325-1397), the most important Italian composer of the 14th century, and soon became wildly popular throughout Italy and Europe.

VI

Giacomo Puccini (1858-1924) was born into a famous family of church musicians. He seemed destined for a secure church position, but his study of orchestral scores and a visit to hear Verdi’s *Aida* ignited an ambition to compose operas. Later, Puccini would become famous as Verdi’s successor—the composer of such operas as *La Bohème*, *Tosca*, and *Turandot*—but while still in his home town of Lucca he composed as a school “leaving piece” his most ambitious youthful composition—the *Messa a quattro voci con orchestra*, a full-scale, five-movement Mass for large orchestra, four-part chorus and male soloists, which was performed to enthusiastic local acclaim in 1880. Although Puccini later adapted portions for appropriate places in his operas, he never published it; not until 1951 was the work issued as *Messa di Gloria* and performed again. SUMMIT CHORALE presents the first part of the *Gloria* section of the Mass. The rousing march-like theme with its unexpected harmonic shifts appears first in the women’s voices, then in the men’s before they combine into one choir.

After studying in Ivrea, Milan, Turin and Rome, **Pietro Alessandro Yon** (1886-1943) moved in 1907 to New York City where he became organist and choir director at St. Francis Xavier Church until his appointment in 1927 as organist (later also choir director) at St. Patrick's Cathedral, a post he held until his death. Yon composed 21 masses, motets, an organ concerto, chamber music, organ and piano works and songs. His most famous piece is ***Gesù Bambino***, a *siciliano* (dance with rhythm in such meters as 6/8 or 12/8) in which a melody harmonized in four parts alternates with refrains in which the unison chorus sings the familiar "O come let us adore him" of *Adeste fideles* above the accompaniment of Yon's original melody. A coda briefly develops both motifs.

The musical talents of **Gian Carlo Menotti** (b. 1911) were recognized early and, by age 13, he had composed two operas. He began formal music education in 1923 at the Conservatory in Milan and graduated with honors from the Curtis Institute in Philadelphia in 1933. Known for bringing to opera the realism and freshness of contemporary theatre in such works as *The Medium* and *The Consul*, Menotti was commissioned by NBC to compose an opera for the new medium of television. ***Amahl and the Night Visitors*** was broadcast on Christmas Eve in 1951 to critical and popular acclaim and went on to become the most frequently performed opera in history. Its simple story tells how Amahl, a crippled shepherd boy, and his widowed mother are transformed when the Three Kings going to Bethlehem stop at their hut to rest. The mother sends Amahl to ask neighbors for food; in the ***Shepherds' Chorus***, they converge, bearing baskets of fruit and vegetables, greeting each other and crowding together, not daring to come in. Encouraged

by the mother, they enter, present their gifts and then dance before leaving.

For centuries, shepherds from the Abruzzi hills have strolled the streets of Naples and other cities before Christmas, carrying religious statues, singing carols and playing the *piffari*, a kind of rude bagpipe with an inflated sheepskin for reservoir, and a clarinet-like instrument, the *ciaramella*. Many of their carols are lilting *siciliani*; one of the best known is ***Quando nascette Ninno***, also called ***Canzone d'i Zampognari*** (*Carol of the Bagpipers*). It is thought that Handel, who spent the Christmas season of 1708 in Italy, adapted the first part of this tune for "He Shall Feed His Flock" in *The Messiah*. Premiering at these concerts is Garyth Nair's new arrangement of this carol for SUMMIT CHORALE.

Although Italy's greatest composer of opera, **Guiseppe Verdi** (1813-1901), was not a believer in Catholicism and was generally opposed to organized religion, he decided to compose a Mass for the Dead to honor his hero, the poet and novelist Alessandro Manzoni (1785-1873). From the first, the ***Manzoni Requiem*** was intended for the concert hall more than the church. With the composer conducting, it premiered before an invited audience in Milan on the first anniversary of the poet's death, May 22, 1874. This highly dramatic work achieved immediate success and was soon performed throughout Italy and Europe.

As the only section of the *Manzoni Requiem* without soloists, the ***Sanctus*** features a magnificent fugue for two choirs. After the "Benedictus" the words "pleni sunt coeli" are repeated softly in a chordal descending phrase derived from the fugue subject, gradually leading to the rousing "Hosannas" that conclude the piece.

WHO'S WHO

Garyth Nair celebrates his thirty-third anniversary as Music Director and Conductor of SUMMIT CHORALE with the 2002–2003 season. The themes of the Chorale's motto, *Tradition, Innovation, Excellence*, have been hallmarks of his tenure with the organization. With unrivalled skill, Maestro Nair builds programs that combine under-appreciated works of past centuries, choral masterpieces and groundbreaking new works. His striving for excellence has brought SUMMIT CHORALE into the front rank of choral organizations in the New York–New Jersey metropolitan area.

Maestro Nair is an Associate Professor of Music at Drew University in Madison, NJ, where he conducts Drew's Chorale and Orchestra and supervises the Affiliate Artist voice faculty as Director of Vocal Studies. He also serves on the faculty of Drew Summer Music.

Professor Nair established the voice laboratory at Drew, LAS³, dedicated to researching the use of computer analysis of the voice in the training of singers. His exploration of the use of spectrography as a practical tool in the voice studio resulted in his book, *Voice–Tradition and Technology: A State-of-the-Art Studio*, published by Singular Publishing Group, 1999. Following the book's release, Mr. Nair has been in international demand as a speaker and clinician on the subject of technology and voice training; some appearances include: the twenty-ninth Annual Symposium: Care of the Professional Voice (Philadelphia), the fourth International Symposium: Vocal Arts Medicine and Voice Care (Salzburg, Austria), and the thirteenth Annual Pacific Voice Conference (San Francisco).

Garyth Nair began his vocal and conducting studies at Westminster Choir College, Princeton, NJ. There he was appointed Assistant Conductor of the famed Westminster Choir—the first student in the College's history to be so honored. He later studied at Tanglewood with the late Sir Adrian Boult and completed an MA in Musicology at New York University. He is the former Music Director/Conductor of the Chamber Symphony of New Jersey and former Assistant Conductor of the New Jersey Symphony Orchestra.

Sándor Szabó joined SUMMIT CHORALE as Assistant Conductor and Accompanist in the 2001-2002 season. Dr. Szabó was educated in Yugoslavia, graduating from the University of Novi Sad in 1984 with the diploma “Academic Musician in the Piano Art.” Subsequently, he received his Master’s degree from the University of Music Arts, Belgrade. While studying in Yugoslavia, he was a prize-winner in both the Belgrade and Zagreb Young Pianists National Competitions.

Dr. Szabó holds a double Master’s degree in organ performance and sacred music from Westminster Choir College, where he studied organ with Eugene Roan and was the recipient of the Currin full-tuition scholarship. In addition, he has earned a DMA in piano performance at Boston University, having studied piano with Tong Il Han, organ with Max Miller, and harpsichord with Mark Kroll.

He has performed in Yugoslavia, Hungary, Italy, Romania, East Germany and Czechoslovakia, including concerts with symphonic orchestras, performances on television and radio, and a recording with Romanian baritone Octav Enigarescu. From 1983 until his immigration to Canada in 1988, Dr. Szabó combined his performing career with that of piano teacher at the University of Music Arts, Novi Sad, and piano accompanist and assistant conductor at the Serbian National Theatre.

Sándor Szabó holds the Fellowship Certificate from the American Guild of Organists (FAGO) and is a member of Phi Beta Delta (ΦΒΔ), an honor society for international scholars, as well as Pi Kappa Lambda (ΠΚΛ), a national music honor society. In addition to his activities with us, Dr. Szabó is currently Minister of Music and Organist at Glen Ridge Congregational Church.

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A

SUMMIT CHORALE is the State's oldest active choral organization. It was originally called the Summit Choral Society and was open only to women. Founded in 1909, it merged with a men's group in 1926 under the name Summit Glee Club. The 1986 merger with the Chorus of M.U.S.I.C. from Plainfield brought together two of the area's outstanding choral groups to create a new entity under the dynamic leadership of Garyth Nair. Beginning with the 1997-98 season, the Chorale has undertaken exciting new outreach activities as Chorus-in-Residence at Drew University.

During the regular performing season, the chorus presents three programs of fine choral music, ranging from the Middle Ages to the present. True to his reputation for adventurous programming, Maestro Nair continues to enlarge the Chorale's repertoire with challenging contemporary and commissioned works as well as lesser-known masterpieces.

Summit Chorale's artistic excellence is evident from the group's guest appearances with leading musical organizations in the region, including performances with the New Jersey Symphony Orchestra, Colonial Symphony, Opera at Florham, Summit Symphony, Waterloo Music Festival and Westfield Symphony. The Chorale has also performed in benefit concerts at Alice Tully Hall in Lincoln Center and at St. Patrick's Cathedral, New York City.

During the Christmas season, Summit Chorale sponsors a "Messiah" community sing featuring guest artists. Admission is free and the audience becomes the chorus. The Chorale has also appeared at First Night celebrations in both Morristown and Summit.

Summit Chorale is composed of talented non-professional singers, chosen by audition. The mid-size choir of 60-70 singers performs the standard choral literature. The Camerata, 15-20 singers selected by audition from within the Chorale, do special smaller works. Similarly, the Schola is a select group that typically performs chant music. For major works performed with orchestra, the chorus is augmented by Associate Members to total as many as 100 singers.

Members, ranging in age from the twenties to seniors, are drawn from communities throughout northern New Jersey. In addition to concerts and weekly rehearsals, singers participate in publicity and fund-raising efforts, patron solicitation, ticket sales and concert staging. All pay dues and purchase their scores. The Board of Trustees, elected by the regular membership, establishes policy and handles business and administrative affairs. Members and Trustees serve without compensation.

Join us for these upcoming SUMMIT CHORALE events!

December 17, 2002 – 8:00PM Central Presbyterian Church, Summit <i>Snow Date: December 18</i>	ANNUAL COMMUNITY MESSIAH SING: Help us (and each other) sing excerpts from Handel's masterpiece ... always fun for everyone in attendance. Free admission.
March 8, 2003 – 8:00PM Saint John's Lutheran Church, Summit	"GO FOR BAROQUE!": Masterpieces by Mielczewski, Bach, and Pergolesi.
April 26, 2003 – 8:00PM F.M. Kirby Shakespeare Theatre at Drew University Madison	"FROM SACRED TO SONDHEIM": An evening of marvelous music from the Middle Ages to Broadway.