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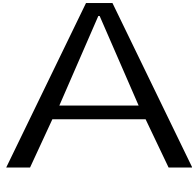
2002 - 2003

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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



Summit Chorale is Chorus in Residence at Drew University

Garyth Nair, Music Director and Conductor

Sándor Szabó, Assistant Conductor and Accompanist

Saint John's Lutheran Church, Summit, NJ

Saturday, March 8, 2003, 8:00PM

Go for Baroque!

Joanna Barouch, *soprano*

Michael Baruffi, *tenor*

Susan Blum, *soprano*

Richard B. Cole, *baritone*

Linda Cox, *alto*

Alan GaNun, *tenor*

Margaret Sherman, *alto*

Meng-Chun Chi, *viola*

Gerall Hieser, *cello*

Dan Hudson, *bass*

Elaine F. Gennaro, *soprano*

Ellis Hilton, *bass*

Josephine Mescallado, *soprano*

Bruce Meyer, *bass*

Carter Jones Meyer, *alto*

Terry Perkins, *alto*

Sophia Nowick, *cello*

Elizabeth Schulze, *viola*

Ian Tomesch, *viola*

Sándor Szabó, *accompanist*

Garyth Nair, *conductor*

SUMMIT CHORALE

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in developing courteous audience behavior.

•••

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•••

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•••

The use of recording equipment, including audio and video recorders,
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•••

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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



Questions? Want more information about SUMMIT CHORALE?

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PROGRAM

Benedictio et claritas

*soli: Ms. Gennaro, Mr. Cole, Ms. Sherman, Mr. Baruffi,
Ms. Mescallado, Ms. Cox*

Marcin Mielczewski †

Veni Domine

trio: Ms. Blum, Ms. Mescallado, Mr. Hilton

Marcin Mielczewski

Triumphalis dies

*quartet: Ms. Blum, Ms. Perkins, Mr. GaNun, Mr. Hilton
quartet: Ms. Gennaro, Ms. Sherman, Mr. Cole, Mr. Meyer*

Marcin Mielczewski †

† *featuring a new orchestral realization by Garyth Nair*

Brandenburg Concerto No. 6, BWV 1051

Johann Sebastian Bach

Meng-Chun Chi, *viola* Sophia Nowick, *cello*
Gerall Hieser, *cello* Elizabeth Schulze, *viola*
Dan Hudson, *bass* Sándor Szabó; *continuo*
Ian Tomesch, *viola*

— INTERMISSION —

(15 Minutes)

Motet: *Jesu, meine Freude*, BWV 227

Johann Sebastian Bach

- I. Chorale, “Jesu, meine Freude”
- II. (Poco Adagio), “Es ist nun nichts”
- III. Chorale, “Unter deinem Schirmen”
- IV. (Andante), “Denn das Gesetz”
soli: Ms. Blum, Ms. Barouch, Ms. Cox
- V. (L’istesso tempo), “Trotz dem allen Drachen”
- VI. (Allegro non tanto) “Ihr aber seid nicht”
- VII. Chorale, “Weg mit allen Schätzen”
- VIII. (Andante), “So aber Christus”
soli: Ms. Sherman, Mr. GaNun, Mr. Hilton
- IX. Chorale (Allegretto), “Gute Nacht”
- X. (Poco Adagio), “So nun der Geist”
- XI. Chorale, “Weicht, ihr Trauergeister”

Magnificat

Giovanni Battista Pergolesi

- I. (Allegro), “Magnificat anima mea”
- II. Andante, “Et misericordia”
soli: Ms. Mescallado, Ms. Meyer
- III. (Alla breve), “Deposuit potentes”
- IV. (Andante), “Suscepit Israel”
duet: Mr. Baruffi, Mr. Meyer
- V. (Maestoso), “Sicut locutus est”
- VI. (Allegro) “Sicut erat in principio”

TEXTS AND TRANSLATIONS

Benedictio et claritas

Benedictio, et claritas,
et sapientia, et gratiarum actio,
honor, virtus, et fortitudo Deo nostro,
in sæcula sæculorum. Amen.

*Benediction and splendor
And wisdom and works of thankfulness,
Honor, virtue, and strength to our God
Forever and ever. Amen.*

Cantate Domino opera eius
et benedicite nomini eius
annunciate de die in diem salutare eius.

*Sing unto the Lord of his mighty works
And bless His holy name.
Declare his mercies from day to day.*

Cantate Domino in psalterio et cithara.
Cantate et psalite in tubis,
in tubis ductilibus
et voce tubae corneae.

*Sing unto the Lord on psalter and cithara
Sing and play on trumpets,
On loud sounding trumpets
And with the sound of the ram's horn.*

Veni Domine

Veni veni, Domine,
et noli tardare.

*Come, o come, Lord,
and tarry not.*

Relaxa facinora plebis tuae.
Excita potentiam tuam et veni,
ut salvos nos facias.

*Absolve your servants of their transgressions.
Raise up your power and come,
that you may grant us your salvation.*

Ad liberandum nos, Domine virtutum
Ostende faciem tuam
et salvi erimus.

*To liberate us, o Lord,
make your help known
and we shall be saved.*

Triumphalis dies

Triumphalis recurrit dies beati Martini,
de cuius festivitate exsultant angeli,
lætantur archangeli
collaudantes Filium Dei.

*The triumphal day of the blessed Martin comes again
in whose feast the angels exult,
and the archangels rejoice
praising fervently the son of God.*

Hic est sanctus.
Quem prævenit Dominus
in benedictionibus dulcedinis.

*Here is the saint
Whom the Lord preceded
with sweet praises*

Vitam petiit a Deo,
et tribuit ei longitudinem dierum.

*He received his life from God
and dedicated to Him the length of his days.*

Crescet laus eius in mille millia
et nomen eius vivet
in generationem.

*His praises grow in all eternity
and his name shall live
for all generations.*

Jesu, meine Freude

I. Chorale

Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach, wie lang, ach, lange
Ist dem Herzen bange,
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Ausser dir soll mir auf Erden
Nichts sonst Liebers werden.

II.

Es ist nun nichts Verdammliches
An denen, die in Christo Jesu sind;
Die nicht nach dem Fleische wandeln,
Sondern nach dem Geist.

III. Chorale

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
Mir steht Jesus bei!
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrekken;
Jesus will mich decken.

IV.

Denn das Gesetz des Geistes,
der da lebendig machet in Christo Jesu,
hat mich frei gemacht,
von dem Gesetz der Sünde und des Todes.

V.

Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht dazu.

Tobe, Welt und springe;
Ich steh hier und singe
In gar sich'rer Ruh.

Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen
Ob sie noch so brummen.

I. Chorale

*Jesus, my joy,
My heart's repose
Jesus, my treasure,
Oh, how ceaselessly
My fainting heart
Longs for thee!
Lamb of God, my bridegroom,
No-one on earth
Is dearer to me.*

II.

*There is therefore now no condemnation
to them which are in Christ Jesus,
who walk not after the flesh,
but after the Spirit.*

III. Chorale

*Protected by thee,
I am free from the raging
Of all enemies.
Let Satan thunder,
Let the fiend threaten,
Jesus is my aid!
Even though thunder and lightning rage,
Even though sin and hell terrify me;
Jesus will protect me.*

IV.

*For the law of the Spirit
of life in Christ Jesus
has made me free
from the law of sin and death.*

V.

*Defy the old dragon,
Defy the jaws of death,
Defy fear as well.*

*Rage, oh world, and quake,
Here I stand and sing
In perfect peace.*

*The might of God protects me;
Earth and abyss shall be silent,
However much they roar.*

continued ...

VI.

Ihr aber seid nicht fleischlich,
 Sondern geistlich,
 So anders Gottes Geist in euch wohnet.
 Wer aber Christi Geist nicht hat,
 Der ist nicht sein.

VII. Chorale

Weg mit allen Schätzen,
 Du bist mein Ergötzen,
 Jesu, meine Lust!
 Weg, ihr eitlen Ehren,
 Ich mag euch nicht hören,
 Bleibt mir unbewusst!
 Elend, Not, Kreuz, Schmach und Tod
 Soll mich, ob ich viel muß leiden,
 Nicht von Jesu scheiden.

VIII.

So aber Christus in euch ist,
 So is der Leib zwar tot
 Um der Sünde willen;
 Der Geist aber is das Leben
 Um der Gerechtigkeit willen.

IX. Chorale

Gute Nacht, o Wesen,
 Das die Welt erlesen,
 Mir gefällst du nicht.
 Gute Nacht, ihr Sünden,
 Bleibet weit dahinten,
 Kommt nicht mehr ans Licht.
 Gute Nacht, du Stolz und Pracht.
 Dir sei ganz, du Lasterleben.
 Gute Nacht, gegeben.

X.

So nun der Geist des,
 Der Jesum von den Toten auferwekket hat,
 In euch wohnet,
 So wird auch derselbige,
 Der Christum von den Toten auferwekket hat,
 Eure sterblichen Leiber
 Lebendig machen, um des willen,
 Daß sein Geist in euch wohnet.

VI.

*But ye are not in the flesh,
 but in the Spirit,
 if so be that the Spirit of God dwell in you.
 Now if any man have not the Spirit of Christ,
 he is none of his.*

VII. Chorale

*Away with all earthly treasure,
 Thou art my delight,
 Jesus, my joy!
 Away, vain glories,
 I will not listen to you,
 I want none of you!
 Grief, distress, cross, shame and death,
 However much I suffer,
 They shall not part me from Jesus.*

VIII.

*And if Christ be in you,
 the body is dead
 because of sin;
 but the Spirit is life
 because of righteousness.*

IX. Chorale

*Good night, o being,
 Which has chosen the world,
 You do not please me.
 Good night, sins,
 Stay far behind me,
 Do not rise into the light.
 Good night, pride and vain glory.
 And to you, life of iniquity,
 A special good night.*

X.

*But if the spirit of him
 that raised up Jesus from the dead
 dwell in you,
 then will He,
 that raised up Christ from the dead,
 also quicken your mortal bodies,
 and give them life,
 by his Spirit that dwelleth in you.*

continued ...

XI. Chorale

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrüben
Lauter Wonne sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

XI. Chorale

*Give way, you spirits of sadness,
For the King of joy,
Jesus, is entering in.
Those who love God
Must accept even their sadness
As pure delight.
Though I suffer mockery and derision here,
Yet even in my grief shalt thou remain,
Jesus, my joy.*

Magnificat

I. Magnificat anima mea Dominum
et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem
ancillae suae,
ecce enim ex hoc beatam
me dicent omnes generationes.
Quia fecit mihi magna qui potens est
et sanctum nomen eius.

*My soul magnifies the the Lord
and my spirit rejoices in God my Savior.
Because he has looked upon his servant
in her humility,
yea, from now on
all generations will call me blessed.
For the Almighty has done great things for me
and holy is his name.*

II. Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo
dispersit superbos mente cordis sui.

*His faithful love extends age after age
to those who fear him.
He has used the power of his arm
he has dispersed the proud of heart.*

III. Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis
et divites dimisit inanes.

*He has pulled down mighty from their thrones
and raised up the lowly.
He has filled the starving with good things
and sent the rich away empty.*

IV. Suscepit Israel, suscepit puerum suum,
recordatus misericordiae suae.

*He has come to the help of Israel his servant
mindful of his faithful love.*

V. Sicut locutus est ad patres nostros
Abraham et semini eius in saecula.
Gloria Patri et Filio
et Spiritui Sancto.

*As he promised to our ancestors,
Abraham and his descendants forever.
Glory to the Father, and to the Son,
and to the Holy Spirit.*

VI. Sicut erat in principio, et nunc, et semper
et in saecula saeculorum. Amen.

*As it was in the beginning, is now, and ever shall be
throughout eternity, world without end. Amen.*

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SUMMIT CHORALE is Chorus in Residence at Drew University

NOTES ON THE PROGRAM

by Mary W. Helms

In music, the term “Baroque” is borrowed from a style of ornate architecture and applies to the same period—roughly 1600 to 1750. This was a time of rapid musical change, but by its close, a whole set of conventions had achieved nearly universal acceptance in Europe: forms such as opera, cantata, concerto, and sonata; major and minor tonality; distinct writing for instruments and voices with emphasis on the top and bottom lines; the use of ritornello (refrains often serving as interludes between sections); and concertato—contrasts of florid solo passages with *ripieno* (full) sections. All these devices were united in the common goal of expressing or touching the emotions. Most Baroque innovations originated in Italy, but by the end of the period they had become the international language of music.

I

During the Renaissance and early Baroque, Poland was one of Europe’s most cosmopolitan countries. It maintained numerous diplomatic, religious and cultural contacts with Italy, and the latest Italian music was quickly imported into the Polish court.

Several Polish composers were particularly influenced by the Venetian style, including **Marcin Mielczewski** (d. 1651) who was the first to introduce the Venetian rondo concertato into Polish music. Little is known about his life, save that he was a member of the royal court orchestra of Władislaw IV before becoming Music Director for the Bishop of Płock (the king’s brother). Although some fifty of Mielczweski’s compositions remain, many more are thought

to have been lost. Clearly he was one of the leading Polish composers of his day and, while just two of his compositions were published during the 17th century, those were performed throughout Europe. Mielczewski composed *a cappella* Masses in the older Venetian polychoral tradition, but his psalm-motets, whether for few or many voices, illustrate the new concertato principle with independent instrumental parts and contrasting solo and tutti sections.

Called a “motet concertanti” by the composer, *Benedictio et claritas* is a Polish example of the fully developed rondo (ABACA) form. After opening with a majestic instrumental “sonata” originally scored for two violins, four trombones and continuo (re-scored by Garyth Nair for this performance), the main body of the work introduces a lilting six-voice homophonic section in triple meter, later repeated twice as a refrain. A second section in duple time features a soprano solo and a duet for alto and tenor. The refrain re-appears, then a third section divides the voice parts into two choirs of three upper and three lower voices. After the final refrain, the work ends with a short coda.

Mielczewski’s only surviving composition for three voices (and *basso continuo*), *Veni Domine*, is comprised of many different sections, often related by textual or motivic repetition, which reveal the same mastery of contrast and structural organization demonstrated in his large scale concertato motets. As music historian Delma Brough notes, “These two features were basic to the later Baroque, and exemplify Mielczewski’s position as a composer whose works forged a

link between the experiments of the early 17th century and the archetypal styles and forms of the mature Baroque.”

Triumphalis dies is a brilliant elaborated concertato for two four-voice choirs and instruments. Composed to celebrate the day of any patron saint, this exuberant work recalls the *coro spezzati* (spatially divided) procedures of polychoral music. However, in a polychoral motet, the four violins, three trombones, bassoon and *basso continuo* for which the work was originally scored would simply have doubled the voice parts. Here Mielczewski has created independent instrumental lines (re-orchestrated by Mr. Nair) and added two entirely instrumental *sinfonie*. After the introductory *sinfonia*, the two choirs enter in triple time above the continuo, the second echoing the first (although not exactly). After a change to duple time, the *ripieno* choirs alternate with two solo choirs until all forces join to close the piece.

II

While Mielczewski’s music illustrates techniques of the early Baroque period, **Johann Sebastian Bach** (1685-1750) represents the late Baroque as no other composer, for he absorbed and expanded Baroque forms, adapting, changing, and developing until he had explored the possibilities of nearly all the existing genres of the time in music for keyboard, voices, solo instruments and orchestra.

Before Bach was hired in 1717 as *Kapellmeister* by Prince Leopold of Anhalt-Cöthen, he had already familiarized himself with the most important type of Baroque instrumental music—the concerto—by studying Italian examples, especially the work of Vivaldi. However, it was during his four years at Cöthen that Bach was to write much of his instrumental music, including the

six works assembled for presentation to Christian Ludwig, Margrave of Brandenburg, whom he met in Berlin during 1719 when negotiating the purchase of a new harpsichord for Prince Leopold. In his courtly French dedication, dated March 24, 1721, Bach refers to the work as “Concertos with several instruments.” This title gives no clue to the degree of innovation involved in the diverse combinations of instruments employed. Although scholars generally agree that Bach developed some of this music from earlier versions, they disagree as to the subsequent history of the concertos. The Margrave, whose musical establishment seems to have been too small to perform them, may even have shelved the concertos without ever hearing them. While there is no direct evidence that Bach’s orchestra at Cöthen actually played them, it was a group well suited to doing so, and Bach probably also included them later in the Leipzig *Collegium Musicum* concerts. The concertos were played occasionally during the early years of the 19th century, but were not published until 1850, the centenary of Bach’s death.

Generally thought to be the earliest of the group, *Brandenburg Concerto No. 6* (in B-flat Major) is, like all the Brandenburgs, a *concerto grosso*, that is, sections for all the instruments alternate with sections for groups of solo instruments. Here, in addition to the harpsichord continuo, six lower string parts form two groups: in the original orchestration, two violas and cello (“modern” four-stringed instruments) are treated as the solo to contrast with two violas da gamba and violone (“old fashioned” six-stringed instruments)—perhaps “an allegory on the changes taking place at the time in the development of string instruments.” Some scholars contend that the simpler of the viola da gamba parts was written for Prince

Leopold and that Bach himself played one of the viola parts.

In the first movement the two violas announce an arpeggio ritornello theme in close canon and the two violas da gamba play an accompanying role with the continuo. The central Adagio movement, one of Bach's loveliest, consists of a dialogue between the two violas above the cello and the sustained notes of the continuo. Unique among the Brandenburgs, it does not begin in the relative minor of the concerto's main tonality, although it ends in that key (G Minor). The final movement features a gigue, with brilliant parts for the two violas whose phrases dovetail so as to sound as though they are played by a single instrument. It is a delightful ending to the six "concertos with several instruments."

III

The motet (the name is derived from the French *mot*, meaning "word") was a form whose structure was determined by the chosen text. Developed over centuries, it became the most important genre of Renaissance church music. However, in the Lutheran services of Bach's time, the motet had been superseded by the cantata and was used only as an introduction to the main morning service and at vespers. Bach did not compose motets for these services; instead, older motets were conducted by a student prefect and sung by the "motet choir," which Bach considered his second best. Bach's own contribution to the genre consists of just six or seven remarkable works, several of which are for double chorus. All were composed before 1735 and some were performed at funerals or memorial services of Leipzig officials.

Many scholars believe that *Jesu, meine Freude* was composed for the funeral of the Leipzig postmaster's wife in July 1723.

However, Bach's most recent biographer, Christoph Wolff, maintains that no direct evidence exists to support such a claim; he holds that *Jesu, meine Freude* and certain other Bach motets served a pedagogical function in preparing successive groups of choirboys for the rigors of the cantatas required each Sunday at St. Thomas Kirche.

Although most of Bach's music was rarely performed for decades after his death, the motets remained in the repertoire of the choir at St. Thomas's. They became more widely known during the later 19th century and beyond, but for many years it was thought that they should be performed without instrumental accompaniment. More recent scholarship has shown that, while motets did not have independent accompaniments, the voice parts were normally doubled by the continuo, often with additional instruments, and there remains no doubt that Bach himself had them performed this way.

Texts for German motets traditionally consisted of passages from the Bible and verses of a chorale, and *Jesu, meine Freude* conforms to this practice. In its eleven movements, five verses from Chapter 8 of the Epistle to the Romans are interpolated between the six verses of a 1653 hymn by Johann Franck.

Bach motet scholar Daniel Melamed maintains that there is considerable manuscript evidence that the music of *Jesu, meine Freude* is a compilation of earlier compositions, possibly re-worked with new material added. Although most of it is written for five voice-parts, three of the movements require only four. The symmetrical musical structure is framed by two identical four-part harmonizations of Johann Crüger's chorale melody, while the other odd-numbered movements—those setting the chorale text—treat the same tune more freely. The even numbered movements

set the Biblical texts: Numbers 2 and 10 have much musical material in common, while Numbers 4 and 8 are assigned to the three highest and the three lowest voices respectively. Number 6—an extended fugue on the words “but you are not in the flesh; you are in the Spirit”—comprises the physical and spiritual heart of the motet. Bach sets both Biblical and chorale texts in music appropriate to the drama of the words.

IV

Giovanni Battista Draghi (1710-1736), called **Pergolesi** after the family’s town of origin, studied at a conservatory in Naples where one of his composition teachers was Francesco Durante. Upon leaving, he became *maestro di cappella* to Prince Ferdinando Colonna Stigliano and began to compose operas; he may have accompanied his patron to Rome, but returned to Naples to enter the service of the Duke of Maddaloni. He died of tuberculosis at the age of 26, having produced operas, sacred music and a few instrumental works.

Although he enjoyed only limited success during his lifetime, Pergolesi’s posthumous fame is nothing short of amazing. Not long after his untimely death, four of his cantatas were published in Naples and traveling troupes of players began to perform his comic operas, especially *La serva padrona*. His sacred music became equally popular, with the *Stabat Mater* being a particular favorite. Seen as the embodiment of ideal church music, it was the most frequently printed single work of the 18th century. The vogue for Pergolesi caused many works to be wrongly attributed to him, creating confusion that was perpetuated in Filippo Caffarelli’s 1939-42 edition of Pergolesi’s works.

Pergolesi’s teacher, **Francesco Durante** (1684-1755), spent most of his career teaching at the two foremost conservatories

in Naples. Unlike many of his contemporaries, he chose to compose primarily sacred and instrumental music rather than opera. Not only did he influence the musical life of Italy through his teaching, but he also achieved international recognition as a composer. While his sacred compositions respected inherited traditions of church music, they were also often imaginative and forward-looking, responsive to the changing stylistic currents of his time, and exhibiting skill, invention and dramatic flair.

The true authorship of the *Magnificat* in B-flat Major remains a mystery. Several 18th and 19th century editions named Durante as the composer, as does the 1965 German edition. Additionally, in Naples there is an autograph score in Durante’s writing; although this score is for five voices, not four, other works by Durante survive in two different versions. On the other hand, however, the influential Caffarelli attributed the work to Pergolesi (on the basis of a single manuscript copy), while Virginia Stroh and Buryl Red (editors of the 1963 edition), as well as Garyth Nair, hold that its music is more characteristic of Pergolesi than Durante.

In this *Magnificat*, the *cantus firmus* use of the liturgical first psalm tone in the opening and closing movements serves as a unifying theme. It is also a musical pun, the introductory motif reappearing in the last movement with the words “as it was in the beginning...” In characteristic Baroque fashion, two duets, one for soprano and contralto, the other for tenor and bass, contrast with sections for four-part choir. The blend of elaborate writing and immediately affecting melody is considered one of the hallmarks of Neapolitan music, and editors Stroh and Red note the work’s “simple beauty, charm, melodic interest, ... and originality.”

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.

Join us for the next SUMMIT CHORALE event!

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.

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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Please Help SUMMIT CHORALE and the Arts

SUMMIT CHORALE has been in existence for over nine decades and throughout this organization's history its high-quality choral music has been enjoyed by many music lovers around New Jersey. Under the outstanding leadership of Music Director Garyth Nair, our group of talented singers donates many hours of hard work to produce memorable performances for local audiences. And SUMMIT CHORALE is one of the few arts organizations of any variety with a continued history of financial soundness. But these high standards and fine music do not come without a price.

To supplement its income from ticket sales, Members' dues and other sources, SUMMIT CHORALE depends on the many generous contributions from individuals, corporations and foundations who are supporters of the performing arts.

To join in this effort and help us continue bringing the best in musical programs to local audiences at reasonable prices, please use the coupon below. Gifts to SUMMIT CHORALE are tax deductible. We will appreciate your help, and you will be pleased with the return on your investment.

Even if you are not in a position to help financially, you can help the artistic development of this state, region and country by supporting the arts either directly or indirectly. Write to your congressmen and newspaper editors and tell them that you think that funding the arts is important. Volunteer your time or services to organizations, like this one, that rely on volunteerism so heavily. You or your company might be able to provide "in-kind" gifts like printing services, paper, used filing cabinets, or food donations for receptions (as a few examples). There are many ways to help make the community—yours and ours—a better place to live.

So please, take a moment to consider how you can help SUMMIT CHORALE and the Arts.



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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.