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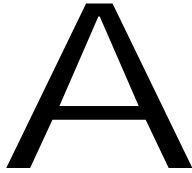
2002 – 2003

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



Summit Chorale is Chorus in Residence at Drew University

Garyth Nair, Music Director and Conductor

Sándor Szabó, Assistant Conductor and Accompanist

F.M. Kirby Shakespeare Theatre on the campus of
Drew University, Madison, NJ
Saturday, April 26, 2003, 8:00PM

**The Joy of Song:
from Sacred to Sondheim**

Joanna Barouch, *soprano*

Michael Baruffi, *tenor*

Susan Bovan, *soprano*

Jennifer Brader, *soprano*

Alan GaNun, *tenor*

Ellis Hilton, *bass*

M. Beth Lohner, *alto*

Josephine Mescallado, *soprano*

Bruce Meyer, *bass*

Hilary Nugent, *soprano*

Margaret Sherman, *alto*

Eric A. Campbell, *percussion*

Sándor Szabó, *accompanist*

Garyth Nair, *conductor*

SUMMIT CHORALE

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...

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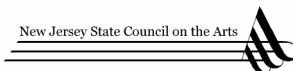
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Special thanks to Ken Hess who served as our Rehearsal Accompanist
for much of the preparation of this concert.

PROGRAM

I

Te Deum

Franz Joseph Haydn

II

“Now We Are Ambassadors” from *St. Paul*

duet: Mr. GaNun, Mr. Hilton

Felix Mendelssohn

“Barcarolle” from *Les Contes d’Hoffmann*

Nicklausse: Ms. Lohner

Giulietta: Ms. Mescallado

Jacques Offenbach,
arr. Francisco J. Núñez

Women of SUMMIT CHORALE

“Viens, Mallika” from *Lakmé*

Lakmé: Ms. Brader

Mallika: Ms. Mescallado

Léo Delibes

III

Serenade to Music

solis: Ms. Nugent, Ms. Bovan, Ms. Mescallado, Ms. Lohner,

Ms. Sherman, Mr. GaNun, Mr. Baruffi, Mr. Hilton, Mr. Meyer

Ralph Vaughan Williams

— INTERMISSION —

(15 Minutes)

IV

Selections from *Mass*

“A Simple Song”

solo: Ms. Lohner

“Warm-up”

percussion: Mr. Campbell

Leonard Bernstein

“Agony” from *Into the Woods*

duet: Mr. Baruffi, Mr. GaNun

Stephen Sondheim

“By Strauss” from *The Show is On*

solo: Ms. Mescallado

George Gershwin

V

The Rag-Time Dance

Scott Joplin

Sándor Szabó, *piano*

VI

“Too Many Mornings” from *Follies*

Stephen Sondheim

Sally: Ms. Bovan

Ben: Mr. Hilton

Selections from *Candide*

Leonard Bernstein

“Life is Happiness Indeed”

“The Best of All Possible Worlds”

Candide: Mr. Baruffi

Cunegonde: Ms. Barouch

Dr. Pangloss: Mr. Hilton

“Make Our Garden Grow”

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Barbara & Charles “Bud” Tucker

In appreciation of outstanding contributions to

SUMMIT CHORALE

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1999 – Alan GaNun

1996 – John F. Little

2000 – Larry Schwenk

1997 – Heinz D. Roth

2001 – Robert J. Grubb

1998 – Sharon Garner

2002 – Richard L. McKee

TEXTS AND TRANSLATIONS

Te Deum

Te Deum laudamus,
te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli, tibi caeli,
et universae potestates.
Tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra majestatis gloriae tuae.

Te gloriosus Apostolorum chorus.
Te Prophetarum laudabilis numerus.
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae majestatis;
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu, ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni,
quos pretioso sanguine redemisti.
Aeterna fac cum Sanctis tuis
in gloria numerari.

Salvum fac populum tuum Domine,
et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.

Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.

Dignare Domine die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.

In te, Domine, speravi:
non confundar in aeternum.

*We praise thee, O God,
we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud, the Heavens,
and all the powers therein.
To thee Cherubim, and Seraphim,
Proclaim with unceasing voice:
Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of the Majesty of thy Glory.*

*The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
Throughout all of the world
The holy Church acknowledges thee
the Father of an infinite Majesty;
thine honorable, true, and only Son;
Also the Holy Ghost, the Comforter.*

*Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou opened the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God,
in the Glory of the Father.
We believe that thou shalt come to be our Judge.*

*We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints
in glory everlasting.*

*O Lord, save thy people,
and bless thine heritage.
Govern them, and lift them up for ever.*

*Day by day we magnify thee.
And we worship thy Name ever
world without end.*

*Vouchsafe, O Lord, to keep us this day without sin.
Have mercy upon us, O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us,
as our trust is in thee.*

*O Lord, in thee have I trusted:
let me never be confounded.*

“Barcarolle” from *Les Contes d’Hoffmann*

Nicklausse

Belle nuit, ô nuit d’amour,
souris à nos ivresses!
Nuit plus douce que le jour,
ô belle nuit d’amour!

Giulietta et Nicklausse

Le temps fuit et sans retour
emporte nos tendresses;
loin de cet heureux séjour
le temps fuit sans retour!
Zéphirs embrasés,
versez-nous vos caresses!
Zéphirs embrasés,
donnez-nous vos baisers!
Versez-nous vos caresses! Ah!

Nicklausse

*Beautiful night, oh night of love
smile on our rapture!
Night, much sweeter than the day,
oh beautiful night of love!*

Giulietta and Nicklausse

*Time flies and without returning
carries away our expressions of love;
far from this happy retreat
time flies away, never to return!
Burning zephyrs,
embrace us with your caresses!
Burning zephyrs,
give us your kisses!
Embrace us with your caresses! Ah!*

“Viens, Mallika” from *Lakmé*

Note: indented text is sung concurrently

Lakmé

Viens, Mallika, les lianes en fleurs
jettent déjà leur ombre
sur le ruisseau sacré
qui coule, calme et sombre,
éveillé par le chant
des oiseaux tapageurs!

Mallika

Oh! Maîtresse,
c’est l’heure où je te vois sourire,
l’heure bénie où je puis lire
dans le cœur toujours fermé
de Lakmé!

Lakmé

Dôme épais le jasmin
à la rose s’assemble,
rive en fleurs, frais matin,
nous appellent ensemble.
Ah! glissons en suivant

Lakmé

*Come, Mallika, the flowering lianas
already cast their shadow
over the sacred stream
which runs calm and dark,
roused by the song
of the noisy birds!*

Mallika

*Oh! mistress,
it is the hour when I see your smile,
the blessed hour when I can read the secrets
in the ever-locked heart
of Lakmé!*

Lakmé

*The dense dome of jasmine
clings to the roses,
the flowery bank and brisk morning
are all calling us.
Ah! let us glide as we follow*

continued ...

Thanks to our translation team: Eric A. Campbell, Dr. Robin Taylor Roth, Dr. Heinz D. Roth and Dr. Edward W. Schneider.

(Lakmé)

le courant fuyant
dans l'onde frémissante,
d'une main nonchalante,
gagnons le bord,
où l'oiseau chante.
Dôme épais blanc jasmin
nous appellent ensemble!

Mallika

Sous le dôme épais
où le blanc jasmin
à la rose s'assemble,
sur la rive en fleurs,
riant au matin,
viens, descendons ensemble.
Doucement glissons :
de son flot charmant
suivons le courant fuyant;
dans l'onde frémissante,
d'une main nonchalante,
viens, gagnons le bord
où la source dort
et l'oiseau chante.
Sous le dôme épais,
sous le blanc jasmin,
ah! descendons ensemble!

Lakmé

Mais je ne sais quelle crainte subite
s'empare de moi;
quand mon père va seul
à leur ville maudite;
je tremble, je tremble d'effroi!

Mallika

Pourque le dieu Ganeca le protégé,
jusqu'à l'étang où s'ébattent joyeux
les cygnes aux ailes de neige,
allons cueillir les lotus bleus.

Lakmé

Oui, près des cygnes
aux ailes de neige,
allons cueillir les lotus bleus.

...

Lakmé (continued)

*the swift current
among the trembling ripples.
Blithely steering,
let us gain the shore,
where a bird is singing.
The dense dome of white jasmine
Are all calling us!*

Mallika

*Under the dense dome
where white jasmine
and roses cling together,
on to the flowering bank,
smiling in the morning,
come, let us float together.
Let us glide softly:
on its charming swell
let us follow the fleeting current
among the trembling waves.
Blithely steering,
come, let us reach the shore,
where the spring sleeps
and a bird is singing.
Beneath the dense dome,
under the white jasmine,
ah! let us float together.*

Lakmé

*But a strange fear suddenly
grips me;
when my father goes alone
into their accursed town;
I tremble, I tremble with fright!*

Mallika

*So that the divine Ganesh may protect him,
let us go down to the pool where the swans
splash joyfully with their snow-white wings,
and gather blue lotus blossoms.*

Lakmé

*Yes, down near the swans
with their snow-white wings,
Let us gather blue lotus blossoms.*

...

NOTES ON THE PROGRAM

by Mary W. Helms

In *The Joy of Song: from Sacred to Sondheim*, SUMMIT CHORALE offers a springtime potpourri of musical delights. Parts I-III are from the Old World, and include sacred compositions from Austria and Germany, two boat-songs from French opera and a superb secular work from the English concert stage. Parts IV-VI are all-American, and feature both sacred and Sondheim!

I

After serving the Esterházy family for some forty years, **Franz Joseph Haydn** (1732-1809) found himself unemployed and free to accept an invitation to England, where he made two highly successful tours and presented twelve new symphonies before returning to the Esterházy in 1795 at the invitation of his original employer's grandson. During the last creative period of his life, Haydn shifted his emphasis from the orchestra to the chorus, partly inspired by the choral works of Handel which he had heard and admired in England. The resulting compositions included three oratorios, six Masses and a setting of St. Ambrose's great hymn? the *Te Deum*. Composed at the request of Empress Marie Therese, probably in 1799, the *Te Deum* may not have been heard until the autumn of 1800 when a receipt for copying a set of parts shows that it was performed at the Esterházy family seat at Eisenstadt during a visit by England's Admiral Nelson and Lord and Lady Hamilton.

Although shorter in length, in grandeur of scale the *Te Deum* rivals Haydn's Masses. It also reflects Haydn's cheerful and trusting

acceptance of Catholic teaching, permeated as it is with Trinitarian symbolism? both in overall structure (a central Adagio in C Minor is framed by festive C major sections), within the first section, and in short repetitions of motifs. It begins with a joyous unison intonation of the eighth psalm tone of Gregorian chant; then, after the Adagio, a magnificent double fugue on "in te Domini speravi" leads to bold syncopations on "non confundar." An emphatic shout of "non" prepares for the final affirmation of trust in God's grace embodied in the long-held "in aeternum" with which the piece closes.

II

When the oratorio *St. Paul* premiered in Düsseldorf in 1836, its composer, **Felix Mendelssohn** (1809-1847), was only twenty-seven years old. However, he was already familiar with the oratorios of Bach and Handel and had worked on his own score for more than two years. His choice of subject, the conversion of Saul of Tarsus, held special meaning for the Mendelssohn family who had converted from Judaism to Christianity? albeit less dramatically than *St. Paul*. As the second half of the oratorio begins, Barnabas and the newly converted Paul are called by the Holy Spirit. In *Now We Are Ambassadors*, the two solemnly, but gladly accept their commission to go out into the world as apostles of the new faith.

Although of German descent, **Jacques Offenbach** (1819-1880) became the personification of sophisticated and light-hearted French operetta, for which he composed "some of the most exhilaratingly gay and tuneful music ever written." During

the last four years of his life, Offenbach worked on the serious grand opera he planned as his masterpiece, *Les Contes d'Hoffmann*, based on a play by Jules Barbier and Michel Carré produced in Paris in 1851. In failing health, Offenbach managed to complete a piano score and part of the orchestration. The opera was produced to critical and popular acclaim on February 10, 1881 just four months after the composer's death, with its orchestration carefully completed by Ernest Guiraud.

Les Contes d'Hoffmann takes its plot material from fantastic tales by the German Romantic author E.T.A. Hoffmann, whose work has been compared to that of Edgar Allen Poe. In the opera, three stories of unrequited love are treated as if they were episodes in Hoffmann's own life. The second tale is set in the palace of Giulietta, a famous Venetian courtesan, and as Act II opens, a gently lilting melody is heard? the famous *Barcarolle* in which Nicklausse (Hoffmann's friend and muse—a "trousers" role for mezzo-soprano), Giulietta and her guests anticipate a night of love.

Léo Delibes (1836-1891) was an organist and conductor as well as composer of successful operettas, operas and ballets. Today he is remembered for the ballets *Coppélia* and *Sylvia* as well as the opera, *Lakmé*, which premiered in 1883. Taking advantage of the French vogue for "orientalism," it deals with East meets West culture shock in India under British colonial rule when Hindu priestess Lakmé and an English officer fall in love. Near the beginning of the opera, Lakmé and her faithful slave girl Mallika sing the exquisite *Flower Duet* ("**Viens, Mallika**") as they wander through a colorful scented garden before embarking on the river, perfectly evoking the serene beauty and lushness of the scene. Stylistically another *barcarolle*, the piece is familiar today

because of its use in television ads and films such as *The Hunger*.

III

Ralph Vaughan Williams (1874-1958) believed that "the composer must not shut himself up and think about art, but must...make his art an expression of the whole life of the community," and he turned to English folk music, hymnody and literature as an expression of that belief, but he was also influenced by Ravel and Debussy. One of England's foremost composers, Vaughan Williams wrote nine symphonies and other orchestral pieces, songs, operas, and choral works.

The *Serenade to Music* was commissioned for a concert in London in 1938, honoring Sir Henry Wood's fifty years as a conductor. Dedicated to Wood, it called for 16 specific singers who had worked with him—and whose initials continue to be printed in the score. Vaughan Williams chose lines from Portia's garden scene in the last act of Shakespeare's *The Merchant of Venice*, treating them not as drama but as a lyric poem. Emphasizing the sensuous beauties of sound, the work is a testament to the glory and redemptive power of music.

IV

The energetic and flamboyant **Leonard Bernstein** (1918-1990) was the most remarkable all-round musician America has produced. Enormously talented, not only was he the first American to achieve international renown as a conductor, but he also composed successfully for symphony orchestra, chorus, small ensembles, solo singers, and piano as well as for the musical theatre, ballet and films. He performed as a piano soloist, published several books on music, and became known to millions through his televised concerts and lectures.

In 1969 Bernstein gave up his position as Music Director of the New York Philharmonic to devote more time to composition. *Mass* was the first major work to follow; it was written at the request of President Kennedy's widow, for the opening of The Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971. It is a long and complex work using both the full Latin text of the Roman Mass and colloquial, contemporary commentary on those ancient words.

In an introductory section called "Devotions before Mass," taped voices sing "Kyrie Eleison," building to a jumble of sound before the spotlight reveals the Celebrant, dressed in blue jeans and a shirt, who strikes a guitar chord and sings *A Simple Song*. Voices respond with the *Warm-up*, a canon of nonsense syllables ("du bing, du bang, du bong," etc.) ending with "Alleluia" sung to musical material heard in *A Simple Song*.

For the past four and a half decades, **Stephen Joshua Sondheim** (b. 1930) has pursued a career of dazzling versatility. The finest and most innovative living composer/lyricist for the musical theatre, he has also written plays for stage and screen, taught, composed film scores, and created crossword puzzles. Sondheim achieved his first Broadway success in 1957 with the lyrics for Bernstein's *West Side Story*. The first production for which he wrote both lyrics and music was 1962's *A Funny thing Happened on the Way to the Forum*. Show after show followed, many of which broke new ground and earned award after award, including a Pulitzer for *Sunday in the Park with George*.

Sondheim's choices of subjects reflects his wry "take" on the inconsistencies and frustrations inherent in both society and the individual human condition. His music is melodic, but occasionally employs

dissonance to illustrate character, or for atmospheric effect. Counter-melodies establish themes and give his works depth, creating tension within the harmony. His lyrics are famous for their wit and style; heavily rhymed and inner rhymed, they manage to provoke thought while fitting the music perfectly.

Into the Woods, which won three Tony Awards, including Best Book and Best Score, opened in 1987. This "adult fairy tale," brings together a conglomeration of new and old storybook characters on a journey of growth and self-discovery, grappling wittily with many of the concerns of traditional folk tales? wish-fulfillment, responsibility, relationships between parents and children, and moral codes. In *Agony*, Cinderella's Prince and Rapunzel's Prince express their anguish in winning fair maidens whose peculiar situations render them quite unattainable.

Although **George Gershwin** (1898-1937) is known for jazz-influenced serious compositions like *Rhapsody in Blue*, *An American in Paris*, *Concerto in F* and *Porgy and Bess*, he also composed some of the most memorable music Broadway has ever heard, especially when his brother Ira wrote the lyrics.

At a party in 1936, so the story goes, movie director Vincente Minnelli heard the Gershwin brothers fooling around at the piano with a waltz. A few months later the Gershwins had moved to Hollywood, but Minnelli, who needed another song for his new Broadway review *The Show is On*, sent a wire asking them to polish up the waltz and send it to him. *By Strauss* was the last song George Gershwin wrote for the Broadway stage. Later it gained new popularity when sung by Gene Kelly in Minnelli's 1951 film *An American in Paris*. The music is a

delightful, although exaggerated, waltz, and the lyrics amusingly mention contemporary songwriters Irving Berlin, Jerome Kern, Cole Porter and George Gershwin himself. The refrain begins with a Viennese *luftpause* and continues to “parody its model with fond exuberance.”

V

Before jazz, there was? ragtime! Light-hearted and melodious, it was not just tossed-off in a moment, but was carefully crafted, often by classically trained musicians. In spite of its humble origins and rejection by the stuffy music establishment, its infectious vitality captivated middle class Americans gathered around the ubiquitous parlor piano.

Popular during the composer’s lifetime and revived in the 1970’s is the ragtime piano music of African-American **Scott Joplin** (1868-1917), who developed his style by playing piano in brothels of St. Louis and Chicago before he settled in New York City and lived on the profits of his publications. Ragtime then was a heady new music, a mixture of two cultures? its key, harmony, and the instrument on which it was played came from white America, its syncopated polyrhythms from black America.

Even before Joplin’s first big success, *Maple Leaf Rag*, was published in 1899, he was preparing *The Rag-Time Dance* for public performance. As originally conceived, it represented a unique concept: a kind of ragtime ballet based on African-American social dances of the time, with sung narration. In the introductory section a vocalist sets the scene for a ball and five dance themes follow, each calling for a different dance step during which the singer acts as the caller of the figures. It included a minstrel-show dance specialty? Stop-Time? in which strong beats are

marked by foot stamping. This version was actually performed and was published in 1902 but sold poorly. Finally, in 1906, *The Rag-Time Dance* was published with the designation “Stop-Time Two Step” in a condensed version for piano alone? with the direction in the final sections for the pianist to “stamp the heel of one foot heavily upon the floor.”

VI

Follies opened on Broadway in 1971 with music by **Stephen Sondheim** and book by James Goldman. A “disturbing” show, it forces its characters to confront their past and their future? to acknowledge their self-delusions and face the realities of the present. The musical is set at a reunion of former Follies girls. Sally and Ben were romantically involved when she was a chorus girl; she was stunned when he married her roommate Phyllis instead. Sally married Buddy on the rebound, but she has continued to “carry a torch” for Ben. Ben and Sally meet again at the reunion and start to rekindle their romance. In *Too Many Mornings* they regret the years they wasted by not being together and imagine what it would have been like had they married. So, do they run off together and live happily ever after? Of course not? this is Sondheim!

Audiences just didn’t “get” *Candide* when it premiered on Broadway in 1956, even though it boasted a strong score by **Leonard Bernstein** and a book by Lillian Hellman based on Voltaire’s celebrated novel satirizing the philosophy of “optimism” developed by Gottfried Wilhelm Leibnitz and popularized by Alexander Pope. The show closed after just 73 performances; however, the original cast album took on a life of its own, and the music, especially the Overture, became familiar. In 1973 *Candide* was

successfully revived on the Broadway stage, with a new libretto by Hugh Wheeler and additional music.

After the sparkling Overture, *Life Is Happiness Indeed* (one of the numbers added for the 1973 revival) introduces four young people living idyllically in Westphalia? notably the illegitimate Candide and his beloved Cunegonde, a baron's daughter. Their tutor, Dr. Pangloss instructs them in the philosophy that this is *The Best of All Possible Worlds*. Alas, soon all are plunged into a series of bizarre adventures during which they are separated and subjected to

earthquake, shipwreck, torture, slavery and other disasters, while everyone tries valiantly to maintain that everything has happened "for the best." At last re-united and back in Westphalia, Candide and Cunegonde resolve on a new philosophy in *Make Our Garden Grow?* to work, live a simple life and "do the best we know."

[Program Editor's note: sadly, this marks the last regular installment from the series of Program Notes written by Mary Helms begun in December, 1992. Her insights, analysis and attention to detail will be missed on these pages. Many thanks, Mary, from us all.]

SUMMIT CHORALE gratefully acknowledges the gifts made by these people in memory of John Winslow

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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.

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SUMMIT CHORALE is Chorus in Residence at Drew University

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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¹ Summit Chorale Scholarship recipient

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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.