

SUMMIT
CHORALE

Tradition • Innovation • Excellence

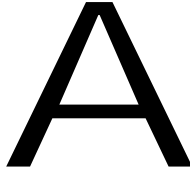
2003 – 2004

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-FIFTH SEASON



Summit Chorale is Chorus in Residence at Drew University

Garyth Nair, Music Director and Conductor

Thomas Cuffari, Accompanist

Presbyterian Church of Madison, Madison, NJ
Saturday, December 6, 2003, 8:00PM

Our Lady of Peace Roman Catholic Church, New Providence, NJ
Sunday, December 7, 2003, 4:00PM

Alleluia, Rejoice and Sing: A Holiday Retrospective

Susan Bovan, <i>soprano</i>	Ellis Hilton, <i>bass</i>
Richard B. Cole, <i>baritone</i>	Josephine Mescallado, <i>soprano</i>
Jenness Crawford, <i>soprano</i>	Bruce Meyer, <i>bass</i>
Alan GaNun, <i>tenor</i>	Margaret Sherman, <i>alto</i>
Marcia Hall, <i>soprano</i>	Lynn Peterson, <i>soprano</i>
James Woerner, <i>bass</i>	

Sándor Szabó, *accompanist (Saturday)*

Thomas Cuffari, *accompanist (Sunday)*

Garyth Nair, *conductor*

SUMMIT CHORALE

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.

...

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.

...

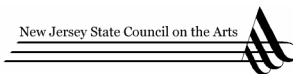
Please refrain from smoking anywhere in this building.

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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



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>

PROGRAM

I

Alleluja! Freuet euch, ihr Christen alle

trio: Mr. GaNun, Mr. Cole, Mr. Hilton

Andreas Hammerschmidt

Alleluia

Randall Thompson

Hallelujah Fanfare

Garyth Nair

Sweet Alleluia

Mark A. Miller

II

Rejoice in the Lamb, Opus 30

soli: Ms. Crawford, Ms. Sherman, Mr. GaNun, Mr. Meyer

Benjamin Britten

— INTERMISSION —
(15 Minutes)

III

The Holly and the Ivy

solo: Ms. Bovan

Jon Quinn

How Far Is It to Bethlehem?

solo: Mr. Woerner

Jon Quinn

Men of SUMMIT CHORALE

Bring a Torch, Jeanette, Isabella

trio: Ms. Mescallado, Ms. Peterson, Ms. Sherman

Jon Quinn

Women of SUMMIT CHORALE

Angels We Have Heard on High

Jon Quinn

IV

Annual Carol Sing

Hark! the Herald Angels Sing

Felix Mendelssohn

It Came Upon the Midnight Clear

Richard S. Willis

Born in the Night, Mary's Child

Joy to the World

George F. Handel

V

The First Nowell
solo: Ms. Mescallado

arr., Garyth Nair

Silent Night

arr., Garyth Nair

Introit
solo: Ms. Mescallado

Garyth Nair

Good King Wenceslas
solis: Mr. Woerner, Ms. Hall

arr., Garyth Nair

Fantasy on the Echo Carol

Garyth Nair

Holiday Gift Solution
from Opera at Florham:

Tickets to
NORMA

by Vincenzo Bellini
(in concert)
featuring Joanna Porackova as Norma

Sunday, February 29, 2004 at 3:00 PM

at the Community Theatre
100 South Street
Morristown, NJ 07960

for tickets call the
Community Theatre Box Office:
973-539-8008

Opera at Florham is in residence at
Fairleigh Dickinson University, Madison

CAROL SING TEXTS

1. **Hark! The Herald Angels Sing**
 1. Hark! The herald angels sing,
“Glory to the newborn king;
Peace on earth, and mercy mild,
God and sinners reconciled.”
Joyful, all you nations rise;
Join the triumph of the skies;
With angelic hosts proclaim,
“Christ is born in Bethlehem!”
Hark! The herald angels sing,
“Glory to the newborn king!”
 2. Christ, by highest heav’n adored,
Christ, the everlasting Lord,
Late in time behold him come,
Offspring of a virgin’s womb.
Veiled in flesh the Godhead see!
Hail, incarnate deity!
Pleased as man with us to dwell,
Jesus, our Emmanuel!
Hark! The herald angels sing,
“Glory to the newborn king!”
 3. Hail the heav’n-born Prince of Peace!
Hail the sun of righteousness!
Light and life to all he brings,
Ris’n with healing in his wings.
Mild he lays his glory by,
Born that we no more may die,
Born to raise each child of earth,
Born to give us second birth.
Hark! The herald angels sing,
“Glory to the newborn king!”
2. **It Came upon the Midnight Clear**
 1. It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold:
“Peace on the earth, good will to all,
From heav’n’s all-gracious king.”
The world in solemn stillness lay
To hear the angels sing.
 2. Still through the cloven skies they come
With peaceful wings unfurled,
And still their heav’nly music floats
O’er all the weary world.
Above its sad and lowly plains
They bend on hov’ring wing,
And ever o’er its babel sounds
The blessed angels sing.
 3. For lo! The days are hast’ning on,
By prophets seen of old,
When with the ever-circling years
Shall come the time foretold,
When peace shall over all the earth
Its ancient splendors fling,
And all the world give back the song
Which now the angels sing.

... additional Carols on next page ...

CAROL SING TEXTS (CONTINUED)

3. Born in the Night, Mary's Child

1. Born in the night, Mary's Child,
A long way from Your home;
Coming in need, Mary's Child,
Born in a borrowed room.
2. Clear shining light, Mary's Child,
Your face lights up our way.
Light of the world, Mary's Child,
Dawn on our darkened day.
3. Hope of the world, Mary's Child,
You're coming soon to reign.
King of the earth, Mary's Child,
Walk in our streets again.

4. 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. Joy to the earth, the Savior reigns!
Let all their songs employ,
While fields and floods,
rocks, hills, and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.
3. He rules the world with truth and grace
And makes the nations prove
The glories of
His righteousness
And wonders of his love,
And wonders of his love,
And wonders, wonders of his love.

Join us for these upcoming SUMMIT CHORALE events!

December 16, 2003 – 8:00PM

Central Presbyterian Church,
Summit

Snow Date: December 17

ANNUAL COMMUNITY MESSIAH SING: Help us (and each other) sing excerpts from Handel's masterpiece ... always fun for everyone in attendance. Free admission.

March 6, 2004 – 8:00PM

Central Presbyterian Church,
Summit

"INSPIRATION AND CONSOLATION": Duruflé's *Requiem*, as well as spring-inspired music by the masters.

May 1, 2004 – 8:00PM

Summit Middle School
Summit

BRAHMS' EIN DEUTSCHES REQUIEM: Maestro Nair's gala farewell concert. Accompanied by a full symphony orchestra.

TEXTS AND TRANSLATIONS

Alleluja! Freuet euch, ihr Christen alle

Alleluja!

Alleluia!

Freuet euch, ihr Christen alle,
freue sich, wer immer kann:
Gott hat viel an uns getan.
Freuet euch mit großem Schalle,
daß er uns so hoch geacht:
sich mit uns befreundt gemacht.

*Rejoice, all ye Christians,
be joyful, whoever can.
God has done so much for us.
Rejoice with a great sound,
that he regarded us so highly
that he befriended us.*

[*Refrain:*]

Freude, Freude über Freude,
Christus wehret allem Leide.
Wonne, Wonne über Wonne,
er ist die Genadensonne.

[*Refrain:*]

*Joy, joy, and joy again,
Christ defends us from all sorrow.
Bliss, bliss, and bliss again,
he is our sun of mercy.*

Siehe, siehe, meine Seele,
wie dein Heiland kommt zu dir,
brennt in Liebe für und für,
daß er in der Krippen Höhle
harte lieget dir zugut,
dich zu lösen durch sein Blut.

[*Refrain*]

*Behold, my soul, behold
how your Savior comes to you,
burning with love ever more,
that he lies in cradle's hollow,
crude and roughly, for your sake,
to redeem you through his blood.*

[*Refrain*]

Jesu, wie soll ich Dir danken?
Ich bekenne, daß von Dir
meine Seligkeit herrührt.
So laß mich von Dir nicht wanken,
nimm mich Dir zu eigen hin,
so empfindet Herz und Sinn:

[*Refrain*]

*Jesus, just how shall I thank you?
I acknowledge that from you
all my blessedness springs forth.
Thus, let me not waver from you.
Take me as your very own,
causing heart and mind to feel:*

[*Refrain*]

Jesu, nimm Dich Deiner Glieder
ferner in Genaden an,
schenke, was man bitten kann,
zu erquicken Deine Brüder;
gib der ganzen Christenschar,
Frieden und ein seligs Jahr.

[*Refrain*]

*Jesus, do embrace your members
ever more in mercy mild,
grant what one may duly ask
to refresh your brothers;
give the entire Christian flock
peace and a blessed year.*

[*Refrain*]

Alleluja!

Alleluia!

<p>Thanks to our translation team: Dr. Heinz D. Roth, Dr. Robin Taylor Roth, Eric A. Campbell, Eleanor Winslow and Linda Cox.</p>

NOTES ON THE PROGRAM

Contributions by Mary W. Helms, Carter Meyer, Linda Cox and Eleanor Winslow

I

Our program opens with a group of four “alleluia’s” – the word derived from the Hebrew, found frequently in the Book of Psalms, and meaning “Praise the Lord.”

Born in Brüx, Bohemia, (in what is now the Czech Republic), **Andreas Hammerschmidt** (1611 or 12-1675) became one of the most representative and important composers of 17th century German church music. Within his prolific legacy of works are more than 400 published sacred vocal works alone. The popular *Alleluja! Freuet euch, ihr Christen alle* is a motet from the fourth part of the collection **Musicalischer Andachten** (1646). The work, in three sections, has eight voice parts divided between two choirs. Our performance features a trio of male soloists as the “favoriti” choir. In the middle section, this smaller group of voices proclaims the good news of the coming of Jesu Christus in the vernacular German text with the larger choir responding. The text is then expanded with the larger choir, the voices of the two choirs echoing back and forth in joyful sharing of the news. This central section of proclamation is enfolded by joyful Alleluias sung by the full ensemble, thus announcing its spirit and rejoicing in its promise.

At the request of Serge Koussevitsky, noted American composer and educator **Randall Thompson** (1899-1984) wrote the a cappella *Alleluia* in 1940 for the opening exercises of the Berkshire Music Center at Tanglewood. It was first performed by the student body and has since become a favorite of choirs and audiences throughout the country.

Composed in 1994 for the Drew University Chorale to sing at Commencement is the unaccompanied *Hallelujah Fanfare* of **Garyth Nair**. In its brass-like block chord arpeggios and instrumental style this show piece for choir reflects a conscious looking back to medieval Burgundian techniques.

When **Mark A. Miller** (b.1967), Director of Music at Drew Theological School, was commissioned in 1995 to compose a piece for the installation of the School’s new Dean, Leonard Sweet, he produced the punning title *Sweet Hallelujah*. This a cappella work for up to six voice lines incorporates part of the familiar hymn tune “Old Hundred” and spectacularly captures the African-American side of Miller’s heritage.

II

Benjamin Britten (1913-1976), composer, conductor, and pianist, was the foremost member of a musical generation which dominated the middle years of the 20th century in England. For his cantata *Rejoice in the Lamb* Britten turned to an 18th century text, the *Jubilate Agno* by Christopher Smart (1722-1771), a Cambridge Fellow and poet who was twice confined in Bedlam Asylum, apparently for taking literally the Biblical injunction to pray without ceasing. Written during his confinement, Smart’s long poem was rambling and eccentric, yet visionary and moving; Britten’s genius lay in choosing some of its finest passages to illustrate the poem’s theme of the worship of God by all created beings and things. Characters from the Old Testament with attendant beasts, the poet’s cat, mice, flowers, musical instruments

and letters of the alphabet all praise God, each in its own way. Even the poet's suffering becomes an occasion for praise because deliverance will come through Christ. A repeated section—the quietly ecstatic, quasi-Purcellian Hallelujah—provides unity.

Rejoice in the Lamb was commissioned by an Anglican clergyman, the Rev. Walter Hussey, for the fiftieth anniversary of St. Matthew's Church in Northampton. Britten originally scored the work for chorus, four soloists and organ; he conducted its first performance on September 21, 1943. The critic Scott Goddard attributes to it "...a freshness...a quality of ageless youth and instinctive unquestioning wisdom. The effect...is of music reaching the understanding...from some unexplored region of the mind."

III

Born and raised in the Midwest, **Jon Quinn** studied piano and organ at the American Conservatory of Music in Chicago before receiving Bachelor's and Master's degrees from the University of Iowa while working as a jazz pianist. A Fulbright Scholarship enabled him to spend a year in Germany with Karl Richter, Director of the Munich Bach Choir and Orchestra at a time when they were systematically recording all of Bach's choral music for the first time. He returned to the United States to conduct a variety of groups in the Midwest and to compose and arrange in many different styles including marching band music and jazz. Moving to the east coast he pursued graduate studies at the Manhattan and Juilliard Schools of Music.

From 1969 until 1976, Mr. Quinn was on the staff of the Newark Boys Chorus School, first as Associate Director and, for the last two years, as Music Director. In addition to conducting, he trained the boys for their choral performances and arranged most of the

music for which the chorus became famous. For 11 years he served as Organist and Choirmaster at the Presbyterian church of New Providence in addition to performing in the U.S. and abroad as organist and harpsichordist, including several appearances with SUMMIT CHORALE. Mr. Quinn now lives in New York City.

These original compositions based on familiar Christmas carols were commissioned and premiered by the Chorus of M.U.S.I.C. in 1982-1983, and entered the SUMMIT CHORALE repertoire when the latter group merged with the Chorus of M.U.S.I.C. in 1986. Mr. Quinn states that *The Holly and the Ivy*, scored for mixed voices and soprano soloist, "was written with the sound of an English choir in mind, using the kind of voice leading, flow, and modulations typical of the 'carols for choirs' of English choral tradition, to embody a rich a capella sound. Combining chant (the "sweet singing in the choir" by women's voices) with lush harmonies (the "playing of the organ" by men's voices), the piece reflects Mr. Quinn's interest in "text painting"; this is especially apparent in the ascending melody which accompanies the words "the rising of the sun" and the scampering melody line which parallels the "running of the deer."

How Far Is It to Bethlehem? is scored for men's voices in an excellent example of Männerchor, or "men's chorus," a romantic style of block chord writing popular in 19th century Germany.

Bring a Torch, Jeanette, Isabella, for women's voices is a lilting waltz-like arrangement of a 17th century French carol. The text, translated by English organist and composer Edward Nunn, refers to two ancient French customs, those of acting out the Nativity scene and the carrying of torches to celebrate winter religious festivals.

Angels We Have Heard on High is scored for double choirs in an antiphonal setting. The opening fanfare is proclaimed first by the organ and then by each choir, with lines later overlapping before uniting in “in excelsis Deo.” A delicate rendition of the carol then follows before its texture is transformed by interweaving melodies, counterpoint, and descants. Its final antiphonal fanfare proclaims a harmonically complex “Alleluia”.

V

Following the traditional carol sing with the audience, SUMMIT CHORALE returns for a final group of pieces by **Garyth Nair** (b.1943). It has become a custom to end our December concerts with elaborated arrangements of familiar melodies which were especially composed by Maestro Nair to enlarge the holiday repertoire and showcase SUMMIT CHORALE’s talents.

The First Nowell initially appeared in print in 1833, but the ballad carol is probably some 200 years older. Mr. Nair arranged this version for the Drew University Chorale in 2001.

Joseph Mohr (1792-1848), parish priest of Oberndorf, in Austria, is said to have written the words for *Silent Night* in 1818 when he learned that the church organ could not be repaired in time for the Christmas Eve Midnight Mass. Hoping not to disappoint the flock, he took the text to his friend, Franz Gruber (1787-1863), organist and schoolmaster in nearby Arnsdorf, who composed the melody in time for performance to guitar accompaniment that very evening. This version, arranged by Garyth Nair for varying combinations of up to eight voices, enhances the harmonic possibilities of the tune while retaining its reverent simplicity.

The wordless *Introit* for five part a capella mixed choir was composed by Garyth Nair for the Drew University Chorale to be sung at the Baccaulareate service, May 2000.

Good King Wenceslas was written in 1853 by John Mason Neale, a scholar, a priest in the Church of England, and an important figure in the history of Christmas music. Wenceslas was a ruler in early 9th century Bohemia (now the Czech Republic) and was a convert to the Christian faith. His mother, however, despised Christianity and convinced her younger son to kill his brother. Despite his short life (probably only 24 years), Wenceslas was legendary for his many acts of kindness. He was eventually canonized and his grave became a place of pilgrimage. This carol recounts the tale of one of his charitable acts on St. Stephen’s Day, the day after Christmas, and appeals to us all to follow the “Good King’s” example. Neale set his text to a traditional spring carol, “Tempus adest floridum.” This arrangement, which features a section of tolling bells before the final statement, was written by Garyth Nair for the Drew University Chorale in 1995.

The Echo Carol was first published in a 17th century German collection but was probably composed for a medieval nativity play in which a shepherd sang solo verses on-stage and was answered by an angelic echo chorus offstage. Garyth Nair composed his *Fantasy on the Echo Carol* for SUMMIT CHORALE in 1994. From its initial hymn-like statement, the piece grows in complexity, at times employing sonorities used in Russian music, until it culminates in multi-part descants of repeated “alleluias.” And thus the program concludes as it began – with echoing choirs sharing the good news of the coming of Christ – Alleluia, praise the Lord!

WHO'S WHO

Garyth Nair celebrates his thirty-fourth anniversary and final year as Music Director and Conductor of SUMMIT CHORALE with the 2003–2004 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 a 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 29th Annual Symposium: Care of the Professional Voice (Philadelphia), the 4th International Symposium: Vocal Arts Medicine and Voice Care (Salzburg, Austria), the 13th Annual Pacific Voice Conference (San Francisco), master classes for the Kirov Opera (St. Petersburg, Russia) and the Escola Superior de Música de Catalunya (Barcelona, Spain), and as consultant on the music/computer interface for the Universitat Pompeu Fabra (Barcelona, Spain).

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.

Thomas Cuffari, born in New Rochelle, NY, began studying music at the age of five. By nine Thomas was concertizing and competing regularly. He entered Chapman University in Orange, CA, and earned a Bachelor of Music in Piano Performance with honors under the tutelage of Dr. Joseph Matthews. Upon returning to New York, Thomas entered the Manhattan School of Music where he completed his Master of Music Degree in Piano Performance. Thomas studied organ with Dr. Frederick Swann at the Crystal Cathedral and appeared as a featured soloist on the Hour of Power. He has held positions as organist at St. Joseph Roman Catholic Church in Santa Ana, St. Paul's Lutheran Church of Orange, Artesia-Cerritos Methodist Church, Riverdale Presbyterian Church and is currently the Music Director at Scarborough Presbyterian Church where he also directs the Westchester Women's Chorale.

Thomas has competed regularly and was a winner in the Sigma Alpha Iota (ΣAI) Scholarship Competition, Southern California Bach Festival, South Western Chopin Competition, Los

Angeles Liszt Competition, Cypress College 20th Century Competition, and the Southern California Bartok Festival. Thomas has appeared on stage abroad in Europe and Asia as well as here in the U.S., giving performances at The Dorothy Chandler Pavilion in Los Angeles, The Orange County Performing Arts Center, Weill Recital Hall at Carnegie Hall, The Metropolitan Museum of Art, and Steinway Hall in New York City.

Thomas is also versed in more contemporary music such as jazz, rock, and gospel music. He leads a contemporary worship music team at Yonkers Presbyterian Church and has been playing with big bands and jazz quartets. Thomas has also received awards from the International Association of Jazz Educators.

Thomas is a founding member in a flute, bassoon and piano group called the Scarborough Trio. Just in their third year, the trio has already had two tours to California, their New York debut recital at Carnegie Hall and they have appeared on Bob Sherman's Young Artists Showcase on WQXR-FM. Along with his piano and the pipe organ playing, he conducts oratorios at Scarborough Presbyterian Church and his musical gifts are in demand in the Hudson River Valley Presbytery. These performances mark Thomas' first as Accompanist with SUMMIT CHORALE.

Sándor 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. Dr. Szabó was Assistant Conductor and Accompanist of Summit Chorale for two years, and he is currently Minister of Music and Organist at Glen Ridge Congregational Church.

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The Plainfield Symphony Orchestra	Plainfield

SUMMIT CHORALE is Chorus in Residence at Drew University

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.

<i>Name (as it should appear in program)</i>		
<i>Telephone</i>		
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Information filed with the Attorney General concerning this charitable solicitation may be obtained from the Attorney General of the State of New Jersey by calling (973) 504-6251. Registration with the Attorney General does not imply endorsement.

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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.