

SUMMIT CHORALE

Tradition · Innovation · Excellence



2003 - 2004

SUMMIT CHORALE

RECOGNIZES AND THANKS

GARYTH NAIR

FOR EXTRAORDINARY SERVICE

AS OUR MUSIC DIRECTOR AND CONDUCTOR FOR 34 YEARS,

AND WITH DEEP APPRECIATION

AWARDS THE TITLE OF MUSIC DIRECTOR EMERITUS

*His life has been one of outstanding accomplishment
in the expression of beautiful choral music;*

*He has brought to his work a deep respect
for the genius of the choral composer;*

*His devotion to old and new masters as well as lesser-known artists
has expanded our knowledge
and appreciation of choral repertoire;*

*As a teacher, he has stoked the fire of learning
and honed skills in countless students;*

His skill on the podium is widely acclaimed;

He has ignited an unrelenting pursuit of quality in all around him;

*He has inspired singers and listeners alike
with his creative compositions and arrangements;*

*The publication of his ground-breaking research
on the application of technology to the voice
and his interest in vocal health
have benefited vocal studies around the world;*

*His commitment to the development of young singers
and his devotion to the amateur voice
have enriched our lives beyond measure.*

NINETY-FIFTH SEASON

SUMMIT
CHORALE

Tradition · Innovation · Excellence

Summit Chorale is Chorus in Residence at Drew University

Garyth Nair, Music Director and Conductor

Thomas Cuffari, Accompanist

Summit Middle School, Summit, NJ

Saturday, May 1, 2004, 8:00PM

Ein deutsches Requiem

A German Requiem

by Johannes Brahms

Linda Carroll, *soprano*

Mark Delavan, *baritone*

Garyth Nair, *conductor*

Chamber Symphony of New Jersey

Drew University Chorale

SUMMIT CHORALE

SUMMIT CHORALE appeals to parents to assist their children
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is strictly prohibited during the performance.

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Large
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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 for this concert is made possible in part by the NJ State
Council on the Arts, Department of State, a partner agency of
the National Endowment of the Arts, through a grant administered
by the Union County Division of Cultural & Heritage Affairs.

New Jersey State Council on the Arts



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PROGRAM

Ein deutsches Requiem, Opus 45

Johannes Brahms (1833-1897)

“A German Requiem to Words from the Holy Scripture
for Soloists, Chorus and Orchestra”

- I. Selig sind, die da Leid tragen
(Ziemlich langsam und mit Ausdruck)
- II. Denn alles Fleisch es ist wie Gras
(Langsam, marchmäßig - Etwas bewegter - Tempo I - Un poco sostenuto - Allegro non troppo)
- III. Herr, lehre doch mich, daß ein Ende
(Andante moderato)
solo: Mr. Delavan
- IV. Wie lieblich sind deine Wohnungen
(Mäßig bewegt)
- V. Ihr habt nun Traurigkeit
(Langsam)
solo: Ms. Carroll
- VI. Denn wir haben hie keine bleibende Statt
(Andante - Vivace - Allegro)
solo: Mr. Delavan
- VII. Selig sind die Toten
(Feierlich)

Join us for this upcoming SUMMIT CHORALE event!

June 19, 2004 – 8:00PM

University Center on the
campus of Drew University,
Madison, NJ

WINE TASTING AND SILENT AUCTION: A special
fundraising event and a chance to meet our Music
Director Designate, Richard Garrin, along with
entertaining musical interludes. Wines provided by
Gary's Wine and Liquor of Madison.

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IN MEMORIAM

With this concert, SUMMIT CHORALE fondly remembers

John Winslow M.D.,

beloved member of our tenor section for twelve years.

We are grateful to his many friends and patients.

Michael Baruffi
Susan M. Bovan
Durward M. and Virginia Branigan
Eric and Andi Campbell
Joseph and Sarah J. Christiano
Gonzalo and Marie Conde
Ina Conner
Shirley Coyne
Edward G. and Gloria P. Crum
Warren Luce and Valerie A. Davia
Elizabeth M. Demkin
Susan Duchan and Susan Bricker
Kathleen H. Dudzik
Allison Edwards and Dot Hively
Elfriede R. Ehricke
Roger and Colleen Ellis
Raymond C. and Linda C. Ericksen
Mrs. Genevieve T. Fialk
Lois and Ralph Frank
William R. and Tracy O. Grafton
Richard P. and Thelma W. Hadley
William F. and Jean D. Hellmuth
Howard and Mary Helms
Myrtle Hodapp
Austin O. Hooey
Frances E. Jaffe

Ida Kavafian and Steven Tenenbom
Helen and George Kolodiy
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Kathleen B. Williams
Linda Z. and Arthur J. Willner
The Robert Wood Family

TEXT AND TRANSLATION

Ein deutsches Requiem (*A German Requiem*)

I

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen,
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

II

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen
und Abendregen.
So seid geduldig.
Denn alles Fleisch...
Aber des Herrn Wort
bleibet in Ewigkeit.
Die Erlöseten des Herrn werden wieder kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

I

*Blessed are those who mourn,
for they shall be comforted.
Those who sow in tears
shall reap with rejoicing.
They go out weeping,
bearing precious seed,
and shall return with rejoicing,
carrying their sheaves.* Matthew 5:4
Psalm 126:5,6

II

*For all flesh is like grass,
and all glory of man
is like the flowers of grass.
The grass is withered,
and the flower fallen off.
Be patient, therefore, dear brothers,
until the coming of the Lord.
Behold, a farmer waits
for the precious crop from the earth,
and is patient with it
until he receives the morning rain
and the evening rain.
Therefore, be patient.
For all flesh...
But the word of the Lord
endures forever.
The ransomed of the Lord shall return,
and come to Zion with rejoicing;
everlasting joy shall be upon their heads;
joy and gladness shall take hold of them,
and sorrow and sighing shall flee away.* 1 Peter 1:24
James 5:7
1 Peter 1:24,25
Isaiah 35:10

continued ...

III

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.
Siehe, meine Tage sind einer Handbreit vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten?
Ich hoffe auf dich.
Der Gerechten Seelen sind in Gottes Hand
und keine Qual rühret sie an.

IV

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar!

V

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch nehmen.

Ich will euch trösten,
wie einen seine Mutter tröstet.
Sehet mich an: Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost funden.

III

*Lord, please teach me
that my days must have an end,
and my life's span is measured,
and I have to leave (this earth).
Behold, my days are one hand's breadth to you,
and my lifetime is as nothing in your sight.
Ah, how like nothing are all humans,
however secure they feel.
They go about like shadows
and disquiet themselves in vain.
They gather and don't know
who will get it.
Now, Lord, what shall console me?
My hope is in you.*

Psalm 39:4-7

*The souls of the righteous are in God's hand,
and no torment shall touch them.*

Wisdom of Solomon 3:1 (Apocrypha)

IV

*How lovely are your mansions,
Lord of hosts!
My soul longs and yearns
for the courts of the Lord;
my body and soul rejoice
in the living God.
Blessed are they who dwell in your house,
they praise you forevermore!*

Psalm 84:1-2,4

V

*You have sadness now;
but I shall see you again,
and your heart shall rejoice,
and no one shall take your joy from you.*

John 16:22

*I shall console you,
as a mother consoles her child.*

Isaiah 66:13

*Look at me: for a little while, I have
had to toil and labor,
yet I have found great consolation.*

Ecclesiasticus 51:27 (Apocrypha)

VI

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis.
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich,
in einem Augenblick
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft,
denn du hast alle Dinge erschaffen,
und durch deinen Willen haben sie das Wesen
und sind geschaffen.

VII

Selig sind die Toten,
die in dem Herren sterben, von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

VI

*For here we have no lasting home,
but we seek the one to come. Hebrews 13:14
Behold, I tell you a mystery.
We will not all die,
but we all will be transformed,
and that suddenly,
in a twinkling of an eye,
at the time of the last trumpet.
For the trumpet shall sound
and the dead shall be raised incorruptible,
and we will be transformed.
Then shall be fulfilled the word
that has been written:
death has been swallowed up in victory.
Death, where is your sting?
Hell, where is your victory?*

1 Corinthians 15:51-52,54-55

*Lord, you are worthy
to receive praise and honor and power,
for you have created all things,
and by your will they have their being
and are created.* Revelation 4:11

VII

*Blessed are the dead,
who die in the Lord, from now on.
Yes, the Spirit pronounces,
that they rest from their labors,
for their deeds shall follow them.*

Revelation 14:13

The English text offered here draws on several translations of the Hebrew or Greek originals. Its principal goal is faithful adherence to the German translation on which Brahms based his music and by which he was inspired. —Heinz D. Roth

NOTES ON THE PROGRAM

by Mary W. Helms

Speaking as one who has long felt an affinity with Brahms and who has analyzed the *Requiem* in depth, Music Director Garyth Nair comments, “One of the joys of my profession is getting to go back and look at a work like this through ‘new’ eyes, and each time I am more profoundly impressed. Minute for minute, the amount of inspiration and sheer craft is amazing!”

Most concert-goers today would agree with Maestro Nair: Brahms is unique in that virtually all of his instrumental and choral works have become part of the major repertoire. For many years, however, his music was controversial. Although branded by the followers of Liszt and Wagner as a mere “classicist” or “academician,” the radical modernist, Arnold Schoenberg, called him “a great innovator in the realm of musical language.” In fact, Brahms’s music looked both forward and backward. He produced daring melodies, complicated harmonies, and varied polyrhythms—all prophetic of the future—but adapted them to older forms which he was able to utilize with complete freedom because of his exceptionally vast knowledge and love of music of the past.

Brahms was a painstakingly careful composer who continually reworked his musical ideas and discarded much of what he wrote, but even for him, the *Requiem* took an unusually long period of time to complete. As early as 1854, some thematic material began to take form as part of a planned first symphony which was soon recast as the D-minor Piano Concerto. Its original slow movement was rejected and,

much altered, was to become the opening of the *Requiem*’s second movement. The specific idea of writing a requiem seems to have surfaced in 1856 after the death of his close friend, the composer Robert Schumann, who had, some three years earlier, publicly hailed the then 20-year-old Brahms as the coming genius of German music. By 1861, Brahms had laid out the text of a four-movement cantata, but then he put it aside.

On February 2, 1865, Brahms (who lived in Vienna) received a telegram from his brother urging immediate return to his native Hamburg if he wished to see his beloved mother alive. Unfortunately he arrived too late; his subsequent anguish is believed to have been the catalyst that turned him back to the cantata which, by August, 1866, had become a six-movement Requiem.

A performance of the first three movements in Vienna on December 1, 1867, under the baton of Johann von Herbeck, was a disaster. The performers were under-rehearsed, and the timpanist played the entire 36-bar pedal point of the third movement fugue *fortissimo*, drowning out everything else. After reworking the music, Brahms himself conducted a performance of all six movements in the Bremen cathedral on Good Friday, April 10, 1868, to resounding acclaim. He was now 35, and this was his first real triumph.

Nevertheless, Brahms was still dissatisfied and, after a visit to his mother’s grave, he composed, in tribute to her, a soprano solo with chorus to be inserted into the *Requiem* as its fifth movement. In this final form *Ein*

deutsches Requiem was given its third premiere on February 18, 1869, in Leipzig. During the next year it received some 20 performances in Germany; it premiered in London in 1871, St. Petersburg in 1872, Paris in 1875, and was introduced into America by Theodore Thomas at the Cincinnati Festival of 1883. Its ready acceptance into the standard repertoire provided justification for Schumann's glowing predictions and gave Brahms the self-assurance to embark on a series of major choral and orchestral works.

For *Ein deutsches Requiem*, Brahms selected texts from the Lutheran Bible, with which he had been familiar since infancy. Although not a churchgoer as an adult, he remained a daily reader of the Bible and, while *Ein deutsches Requiem* is nondoctrinal, it is nonetheless firmly rooted in faith in God. Unlike the traditional Latin liturgy, which offers prayers for the *dead* when threatened by the terrors of the Last Judgment, its purpose is to offer consolation to the *living*. Instead of dwelling on fear and menace, each movement of Brahms's *Requiem* closes in a mood of cheerful confidence or loving promise. With symphonic breadth and strength, the music expressively underscores the significance of the texts. Its power lies not in theatrical display but in carefully balanced harmony and rhythm, melody, and tone color, although biographer Hans Gál rightly claims that "...the most essential thing that the composer achieved in this work defies all analysis: the depth of experience and its utterance, which touches the listener to his innermost soul..."

Brahms's decision to use German text for a requiem was not in itself a new concept. An entry in Schumann's notebook expressed the

hope of composing such a piece and, in 1636, Heinrich Schütz had done so under the title *Musicalische Exequien*. Others, including Schubert (whose work was published under his brother Ferdinand's name), had even used the title *Deutsches Requiem*. However, Brahms's *Requiem* is closer in spirit to J.S. Bach's Cantata No. 106, *Actus tragicus*, which seeks to reconcile humanity with the idea of death.

In one respect Bach differs significantly from Brahms: for Bach, the redeeming work of Christ was essential to achieving heavenly joy, whereas Brahms deliberately avoids all mention of Christ. When church musician and theologian Karl Reinthaler, the rehearsal conductor for the Bremen Good Friday premiere, asked Brahms to add specifically Christian references, he replied that he would "gladly omit even the word *German* and instead put in *human*" in his title, but politely and firmly declined to add anything to his chosen texts.

With the addition of the fifth movement, *Ein deutsches Requiem* achieved a remarkable architectural balance. Both musically and thematically, the outer movements are linked to each other, forming an arch of which the fourth movement is the center and keystone. Thus the first, with its promise of comfort, is linked to the seventh with its assurance of purpose and humanist view of immortality. Contemplation of death in the second movement is balanced by joyful overcoming of death in the sixth. The third, with its baritone solo and the fifth, with its soprano solo both deal with grief followed by consolation, and the fourth, with its vision of heaven, stands as the pivot. Within movements Brahms usually employs an A-B-A form—stating a theme, providing a contrasting

section, followed by restatement or reworking of the original. His choice of texts on which to write fugues is related to his knowledge of earlier musical practice, when direct references to God were clothed in musical symbolism or dignified by polyphonic complexity.

The work opens somberly, without violins, clarinets, trumpets, tuba, or timpani, but with the lower strings subdivided. The first words of the choral soprano line (“Selig sind”) introduce a three-note musical motif which will recur in many guises to unify the entire work. Spanning an interval of a fourth, it consists of an interval of a major third followed by a minor second in the same direction. After developing the beatitude (“Blessed are they that mourn”), a contrasting section in a new key, to which the harp is added, pledges eventual joy to the mourners before the original theme and key return.

The second movement begins with a slow “dance of death” in triple meter which, in the heaviness of the first beat of each bar, is also a measured funeral cortege. Muted violins appear in a high register, and the timpani quietly sounds ominous triplets. The chorus enters (without sopranos) in unison for its first hushed statement, then is joined by the sopranos for a mighty restatement. This music, based on an old chorale tune, is that composed for and then removed from the early symphony. A call for patience is brightened by woodwinds and harp (which, with the flute, depicts the raindrops of the text), but is followed by a literal repeat of the funeral march. Suddenly, a resounding assertion that the Lord’s word endures forever (at which the strings remove their mutes for the first time) ushers in an energetic and powerful chorus full of contrasts.

The movement ends softly with the promise of everlasting joy.

The baritone soloist begins the third movement, contemplating human mortality in dialogue with the chorus. Then, over triplets in the strings, a *fugato* of increasing agitation builds to an intensely dramatic climax which dies away into haunting expectancy before the key changes to D Major (traditionally associated with heaven) and the chorus takes up the triplets, blossoming into acceptance of hope as the answer to the previous despair and anxiety. In its homage to the “Gloria” of Bach’s *Magnificat*, this three-against-two passage is one of the supreme moments in the whole work and leads to a splendid double fugue—one subject in the voices and the other in the orchestra—grounded for its entirety in a steady D pedal point in trombone, tuba, bass, and timpani like the hand of God itself. Sir Donald Tovey suggests that “Never has musical symbolism been more powerful and more unmistakable.”

So Brahms has led us to a new place—heaven—signaled by a new key and a new peaceful mood. Flutes and clarinets introduce a gentle descending phrase to which the chorus responds in an ascending inversion, both of which employ the familiar three-note motif. Development of a contrasting musical subject leads to an outburst of praise in a choral double fugue before a return to calm. Two unexpected—almost questioning—chords are answered by the affirmation of an overarching phrase of exquisite beauty as the movement closes in utter tranquility.

Like the third movement, the fifth features a soloist but, while the baritone had sung of

grief, doubt, even despair, the soprano sings of maternal consolation and reunion after death. Especially lovely are the passages in which the soloist's line of eighth-notes is imitated in quarter-notes by the chorus, first as an echo (by the sopranos), and later simultaneously (by the tenors, followed by the sopranos).

The sixth movement opens as a slow, unsettled, wandering march which explores many harmonic possibilities but leads nowhere. The baritone soloist returns to proclaim the mystery of the Last Judgment, which Brahms portrays as awe inspiring, though joyous rather than frightful. Here it is announced, not with military trumpets, but with the trombones traditionally used in old church music. The chorus bursts into another triple-metered march which, in contrast to that of the second movement, mocks death. The excitement extends into a robust and spacious fugue whose first three notes are yet another version of the familiar motif. This motif appears throughout the fugue subject, then in two *fortissimo* climaxes: beginning in the low strings and brasses, a climbing figure consisting of repetitions of the basic motif strides purposefully through the entire

orchestral texture until joined by the voices on "nehmen Preis" and carried by the higher instruments to the most powerful and sustained chord in the movement. After restatement of the themes, a tremendous *stretto*, in which the voices crowd eagerly on one another, leads to a forceful conclusion.

The final movement returns to the key of the first and begins with the same word, "selig." But it is now the dead, not the mourners, who are "blessed," and the original somber orchestral colors have disappeared as the violins and clarinets are reinstated. And whereas the three-note motif first appeared as if rising from earth, it now falls as a blessing from heaven. The last section directly reworks material from the first movement and, while the sopranos soar to a high A, the harp returns, then ascends to an ethereal close over the final choral murmurs of "selig." All that remains is silent rapture.

* * * * *

(Special thanks are due Garyth Nair for particular insights not found in other sources and for use of his extensive and helpful notes on the Requiem. —MWH)

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Thanks!

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. He has resigned these posts after his long tenure to devote more time to his work at Drew University and his research and writing.

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 has taught at Drew University in Madison, New Jersey, since 1990 and has the rank of full Professor of Music. His duties there include conducting Drew's Chorale and Orchestra and supervising 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 lab at Drew—the Laboratory for Applied Spectrography in the Study of Singing (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: he has made repeat appearances at the Annual Symposium: Care of the Professional Voice (Philadelphia), the International Symposium: Vocal Arts Medicine and Voice Care (Salzburg, Austria), the Pacific Voice Conference (San Francisco), and the World Voice Congress (São Paulo, Brazil).

This past year alone, the maestro's speaking engagements have seen him presenting at master classes for the New York Singing Teacher's Association's *Master Teachers* series, the University of Houston, the Escola Superior de Musica de Catalunya (Barcelona, Spain), and the Mariinsky Theater's post-graduate soloist program of the Kirov Opera (St. Petersburg, Russia).

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 Sir Adrian Boult and completed an MA in Musicology at New York University. In addition to SUMMIT CHORALE, he has been the Music Director and Conductor of M.U.S.I.C. (Plainfield, NJ: 1975-86), Conductor of the Colonial Symphony's Young People's Concerts (1974-77), and the Conductor/Producer of the Diamond Hill Summer Chorus (1974-84). In addition to his work with voices in the choral realm, Mr. Nair has taught privately in his voice studio, VoiceCraft, since 1978.

On the orchestral side of the craft, he has held the posts of Music Director/Conductor of the Chamber Symphony of New Jersey, Assistant Conductor of the New Jersey Symphony Orchestra, and Conductor of the Lakeland Youth Symphony, senior division. The maestro has also guest conducted the Philippine Symphony (Manila: 1980 and 1984), Opera at Florham, the Golliard Chamber Orchestra (a performance that included the western premiere of Górecki's *Piano Concerto*), the Warwick Festival,

Heritage Strings at Alice Tully Hall and St. Patrick's Cathedral (New York: 1981-84), and the New Jersey All-State Orchestra.

As a vocal soloist/choral singer, Mr. Nair appeared in the New York metropolitan area under the direction of Robert Shaw, Eugene Ormandy, Herman Scherchen, Herbert von Karajan, Leopold Stokowski, Gregg Smith, Leonard Bernstein, Rafael Kubelik and Pierre Boulez. A highlight of this phase of his career was a solo performance with the New York Philharmonic under Boulez in 1979.

For the past several years, Garyth Nair has been Drew University's point person in the design of its new concert hall, now being built as part of the Dorothy Young Center for the Arts. In this capacity, he has played an integral role working directly with the architects and consultants contributing to the schematic, acoustical, finish and equipment design for the new building. In addition, he served as a member of the team that prepared for the application for permission to construct and served as a witness/presenter before both the Drew Board of Trustees and the Planning Board of the City of Madison. This new 430-seat concert hall is slated for completion during mid-fall, 2004.

When not doing all of the above, Maestro Nair relaxes by sailing his sloop, *Sea Chanter*, on the New York and New Jersey waters and takes an annual cruise along the East Coast.

Mark Delavan (Baritone), born in Princeton, NJ, was exposed to opera at an early age: both of his parents had studied at Westminster Choir College and both were active opera singers. Despite this background, he endeavored to become a football player until, as a senior in college, he was persuaded to perform in an opera on the promise of a scholarship, thus sowing the seeds of what has become an acclaimed career as a dramatic baritone.

Mr. Delavan has a Bachelor of Art degree from Grand Canyon College (now University) and a Bachelor of Music from Oral Roberts University. He interned with Jerome Hines' acclaimed Opera Music Theatre International (OMTI), was a national finalist of the Metropolitan Opera auditions and was also an Adler Fellow with the San Francisco Opera.

A regular at the New York City Opera since 1994, Mr. Delavan has played, among many other roles, Enrico in *Lucia di Lammermoor*, title roles in *Rigoletto*, *MacBeth* and Boito's *Mefistofele*, the four villain parts in *Les Contes d'Hoffman*, *Tosca*, *Attila* and *Carmen*, and he has performed with his eldest son, Lucas, at the Garden State (now PNC Bank) Arts Center and New York City Opera's production of *Falstaff*. Most recently, Mr. Delavan played the title role in *Sweeney Todd*.

Mr. Delavan made his Metropolitan Opera debut in January, 2001, as Amonasro in *Aida*. He has appeared at major opera houses and festivals around the country, including the Lyric Opera of Chicago, Santa Fe Opera, and in the title roles of *Le Nozze de Figaro* with Baltimore Opera and of *The Flying Dutchman* at Spoleto Festival USA. Mr. Delavan also appeared with SUMMIT CHORALE in our 1995 production of Orff's *Carmina Burana*.

Mr. Delavan resides in New Jersey with his wife, pianist Karen Delavan, and his three children.

Linda Carroll (Soprano), began her concert career in her home state of Maine. Dr. Carroll has performed to critical acclaim in *The Creation*, *Carmina Burana*, Fauré's *Requiem* and Mozart's *Requiem* as well as performances of more than seventy-five oratorios and masses.

In addition to her singing career, Dr. Carroll is a world-renowned voice researcher and speech pathologist specializing in care for the professional voice and in rehabilitation of injured speaking and singing voices. She is Assistant Professor in the Department of Otolaryngology and she directs voice assessment and therapy at the Grabscheid Voice Center at Mount Sinai School of Medicine in New York City.

Dr. Carroll has published numerous articles on voice function in peer review journals throughout the U.S., and has contributed chapters to medical textbooks and the Internet on voice care. A regular presenter at international voice congresses, she has been a guest on NPR “Morning Edition” and PBS “Live at Lincoln Center.” She serves on the Editorial Board of the *Journal of Voice*, and is assistant editor to *Voice and Speech Review*.

Thomas Cuffari (Accompanist), born in New Rochelle, NY, began studying music at the age of five and by age nine 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. While in California Mr. Cuffari studied organ with Dr. Frederick Swann at the Crystal Cathedral and appeared as a featured soloist on the Hour of Power. Upon returning to New York, he completed his Master of Music Degree in Piano Performance at the Manhattan School of Music. He has held various positions as organist including at the Riverdale Presbyterian Church, and is currently Music Director at Scarborough Presbyterian Church where he also directs the Westchester Women’s Chorale.

Mr. Cuffari has competed regularly and was a winner in the Sigma Alpha Iota (ΣΑΙ) Scholarship Competition, Southern California Bach Festival, South Western Chopin Competition, Los Angeles Liszt Competition, Cypress College 20th Century Competition, and the Southern California Bartók Festival. He has appeared on stage abroad in Europe and Asia as well as here in the U.S., including performances at the Weill Recital Hall at Carnegie Hall, The Metropolitan Museum of Art, and Steinway Hall in New York City.

Versed in contemporary music such as jazz, rock, and gospel music, Mr. Cuffari leads a contemporary worship music team at Yonkers Presbyterian Church and has been playing with big bands and jazz quartets. He has also received awards from the International Association of Jazz Educators. In addition, Thomas is a founding member in a flute, bassoon and piano group called the Scarborough Trio. This year marks Mr. Cuffari’s first as Accompanist with SUMMIT CHORALE.

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AUDITIONS

Members of all voice categories are encouraged to
audition for **SUMMIT CHORALE**:
Sopranos, Altos, Tenors and Basses.

Our next open auditions are **Wednesday, May 5, 2004**.

Auditions are by appointment by calling 973-762-8486.
They will be held on the Drew University campus in Madison, NJ.

Want more info? Call, or see our website:
<http://www.summitchorale.org>

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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 our Music Director, 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.

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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.

SUMMIT CHORALE

Tradition · Innovation · Excellence

SUMMIT CHORALE is New Jersey'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 continued 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 50-60 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 their 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.