

# SUMMIT CHORALE

*Richard Garrin, Music Director*

*[www.summitchorale.org](http://www.summitchorale.org)*



*Grand Nights for Singing*

**2005 - 2006**



## 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.**

# **Come On, Get Happy!**

*with the Summit Chorale*

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St. George's Episcopal Church  
550 Ridgewood Road  
Maplewood, NJ

**SUMMIT  
CHORALE**

Richard Garrin, Music Director

[www.summitchorale.org](http://www.summitchorale.org)  
or call 973-762-8486  
for more information

# Harmonium

Choral Society

Anne Matlack, Artistic Director

## 2005-2006 Concert Season

### *A Wreath of Wisdom*

*Wise men and wise women. English anthems by Boyce, Dove and others. American songs and gospel; premiere of A Suite for Christmas by Michael Mendoza with instrumental ensemble on text by Jabez Van Cleaf*

**Saturday, December 10, 2005 at 8 p.m. & Sunday, December 11, 2005 at 3 p.m.**  
**Church of the Redeemer, 36 South Street, Morristown**

### *A Wealth of Blessings*

*Andrew Carter Benedicite, Lobe den Herrn by JS Bach, and more, featuring a performance by the New Jersey Youth Chorus conducted by Noel Werner*

**Saturday, March 4, 2006 at 8 p.m. and Sunday, March 5, 2006 at 3 p.m.**  
**Church of the Redeemer, 36 South Street, Morristown**

### *A Well of Memories*

*Works by Elgar, Barnwell, Gawthrop, folksongs from Cuban to Scottish, and 9th Annual High School Student Choral Composition Contest\* winners*

**Saturday, June 3, 2006 and Sunday June 4, 2006 at 7:30 p.m.**  
**Grace Episcopal Church, 4 Madison Avenue, Madison**

\*Our annual composition contest is made possible by a grant from the Geraldine R. Dodge Foundation.

## Other Harmonium Happenings

### *First Night Morris*

*Welcome the new year with Harmonium in Morristown!*

**Saturday, December 31, 2005**

### *The Mystic Trumpeter* (World Premiere)

*World premiere of The Mystic Trumpeter by Alan Seidler on a text by Walt Whitman, with Harmonium, Antioch Vocal Ensemble and chamber orchestra, Joel Thome conductor.*

**Tuesday, January 17, 2006, Merkin Concert Hall, NYC**

### *Mozart Requiem*

*Harmonium joins the Colonial Symphony under its new director, Paul Hostetter, in a new Robert Levin realization*

**Saturday, May 6, 2006, 8 p.m., Community Theater, Morristown**

**For ticket & event information, call  
973-538-6969 or visit [www.harmonium.org](http://www.harmonium.org)**



Funding has been made possible in part by the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State Block Grant Program.

Call us at 973-538-6969

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## WHO'S WHO

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**Richard Garrin** (Music Director and Conductor) is currently in his second season with SUMMIT CHORALE. Last year, in his first season, the Chorale performed to audience acclaim.

Mr. Garrin has many musical credits to his name. He spent 18 years with the Chicago Symphony Chorus (CSC), first as a professional tenor, before being appointed as associate director by the late Margaret Hillis, Director and founder of the CSC. Maestro Garrin conducted the CSC in performances at Chicago's Symphony Center, including broadcasts over radio WFMT. As associate director, he prepared the chorus for such conductors as James Levine, the late Sir Georg Solti, Zubin Mehta, Erich Kunzel, Daniel Barenboim, James Conlon, Phillip Brunelle, Vittorio Negri, Margaret Hillis and Michael Tilson Thomas. Mr. Garrin prepared the Chicago Symphony Chorus for the Grammy nominated recording of the Ives Symphony No. 4, along with other choral music on the disc.

Mr. Garrin was instrumental in forming, training, and conducting the Springfield Symphony Chorus (of Illinois), and was music director for the Park Forest Singers (also Illinois) for seven seasons. Mr. Garrin has also conducted the Seattle Symphony Chorus in concerts, and prepared them for performances with the Seattle Symphony. While in Seattle, his talents were utilized by the Seattle Men's Chorus, when he coached them for their premiere of the opera "Night Passage" by Robert Moran, and conducted their ensemble, Philandros. In 1995, Mr. Garrin returned to Chicago and founded Richard Garrin's Voices Chicago, a professional choral ensemble, skilled in performing a wide range of choral literature.

Before coming to SUMMIT CHORALE, Mr. Garrin was music director/conductor of the Masterworks Chorale and Orchestra of San Mateo (California) where he prepared and conducted many choral/orchestral works, both contemporary and traditional. In his role as associate professor of music at the College of San Mateo, he founded and directed the CSM Singers after a long absence of choral music on campus. In addition to being music director of SUMMIT CHORALE, he also teaches voice at his home studio in New Jersey.

A graduate of DePaul University (Chicago) in music, Mr. Garrin also holds a masters degree in conducting and voice from the University of Cincinnati's College-Conservatory of Music.

Mr. Garrin and his ensembles have been honored by invitations to several conventions of the American Choral Directors Association. He has given many workshops and clinics for choirs and boards of directors around the country. He served as guest conductor and clinician for such groups as Pieces of 8 (NYC), Schola Cantorum (CA), Heritage Music Festivals, Golden State Chorale Festival, Archdiocese of Chicago Music Directors, Unitarian Musicians Conference (WI), Glen Ellyn/Wheaton Choral Music Festival, Glenbard Schools Festival, and the Techny (IL) Festival, to name a few. Mr. Garrin was honored as a guest conductor for the Illinois All State Choirs.

Mr. Garrin also has professional singing credits, performing with the Chicago Lyric Opera, touring with the Norman Luboff Choir, and appearing as a professional member of the Chicago Symphony Chorus for many seasons. Mr. Garrin had the privilege of singing with Fred Waring and appearing in performances in Chicago, Seattle and San Francisco.

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## WHO'S WHO

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**Douglas Keilitz** (Accompanist), has been playing the organ since the age of 12, when he was inspired to take up the instrument after hearing the renowned Virgil Fox perform near his hometown on Long Island. His earliest studies were with Robert Arnold and Robert K. Kennedy. Mr. Keilitz attended the Mannes College of Music in New York City, where he studied organ with William Whitehead. Recently, he has continued advanced studies with concert organist Stephen Hamilton in New York.

Throughout his career, Mr. Keilitz has held church positions in New York, New Jersey, and Pennsylvania, and currently serves as Organist and Choirmaster at the Church of Saint Ignatius of Antioch in the City of New York, an Episcopal church in the Anglo-Catholic tradition located on Manhattan's Upper West Side. There he conducts a professional choir which weekly offers a different polyphonic setting of the Mass and specializes in Gregorian chant propers and Renaissance-period Mass settings and motets.

Mr. Keilitz has been active as a recitalist, performing concerts in many of New York's landmark churches, including St. Patrick's Cathedral, Fifth Avenue Presbyterian Church, and St. Paul's Chapel. He has performed in masterclasses with renowned French organists Marie-Claire Alain (which was filmed by the American Guild of Organists) and Olivier Latry, organist of Notre Dame de Paris; most recently, he has performed in masterclasses with American organists James David Christie (sponsored by the New York City chapter of the AGO) and Charles Callahan. He has also performed as a choral director, having formed and/or directed several community choruses, including the reorganized Greater Trenton Choral Society, New Jersey. Mr. Keilitz currently serves as a member of the Executive Board of the New York City Chapter of the American Guild of Organists.

In addition to his musical career, Mr. Keilitz has also been active as a pipe organ builder, restorer, and curator. This season marks Mr. Keilitz's first as Accompanist with SUMMIT CHORALE.

**Rochelle Ellis** (Soprano) has distinguished herself in a broad repertoire that extends from Bach to Verdi, Barber and Gershwin. She has performed Beethoven's *Ah Perfido!* and *Missa Solemnis*, Brahms' *Ein deutsches Requiem*, and the Verdi *Requiem*. She was honored to give the world premiere of *Hold Fast to Dreams*, based on poetry by Langston Hughes and composed by jazz great Dave Brubeck. Ms. Ellis' operatic repertoire includes Dido in Purcell's *Dido and Aeneas*, the Marschallin in Strauss' *Der Rosenkavalier*, and the Countess in Mozart's *Le nozze di Figaro*. She made her New York City Opera debut in 2002 as Serena in Gershwin's *Porgy and Bess*. She has performed with many symphony orchestras around the U.S. including the New Jersey, Houston, Milwaukee, Oregon and Phoenix Symphonies, and at the Berkshire Choral Festival. Internationally she has had appearances at the Prague Autumn Music Festival and with the National Opera of China.

Ms. Ellis holds a Bachelor of Music Education from the University of Missouri-Kansas City Conservatory of Music and a Masters in Music Education from Westminster Choir College of Rider

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# WHO'S WHO

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University, where she also serves on the voice faculty. In addition, she teaches voice privately and holds her real estate license in New Jersey. Summer 2005 saw Ms. Ellis return to the Berkshire Choral Festival for Michael Tippett's *A Child of Our Time*, and her return to Japan to perform recitals in Tokyo and Osaka. This performance marks Ms. Ellis' second with SUMMIT CHORALE.

## MEMBERS OF THE CHAMBER ORCHESTRA

### Violin I

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Paulette Kress

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NINETY-SEVENTH SEASON

*Grand Nights for Singing*

**SUMMIT**  
**CHORALE**

*Tradition • Innovation • Excellence*

**Richard Garrin, Music Director**

**Douglas Keilitz, Accompanist**

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Presbyterian Church of Chatham Township, Chatham, NJ  
Saturday, March 4, 2006, 8:00PM

*Glorious!*

Rochelle Ellis, *soprano*

Richard B. Cole, *bass*

Alan GaNun, *tenor*

Carter Jones Meyer, *alto*

Darlene Southard Wyzga, *soprano*

Parents: please help your children observe courteous audience behavior.

•••

Please turn off all electronic equipment that may disturb others, including pagers, cell phones, wristwatch alarms and the like.

•••

Do not use cameras requiring flash during the performance.

•••

The use of recording equipment (audio and/or video) is prohibited during the performance.

•••

Do not smoke anywhere in this building.



**This building is handicapped accessible.**



**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.**



### **Assistive Listening Devices Coming Soon!**

If you, or someone you know, could use a little help in hearing our concerts, you will be pleased to know that SUMMIT CHORALE will soon be offering the use of Assistive Listening Devices. This system will provide individual, adjustable audio equipment for those audience members who wish to use it. Assistive Listening Devices (ALDs) will be available for checkout at the Box Office (bring your ID). Look for them at the May concert!

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**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>

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# PROGRAM

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We dedicate this concert to the memory of John F. Little,  
a member of our bass section for thirty years,  
recipient of the C.Y. Haas Award in 1996,  
and a beloved friend.

Gloria

Francis Poulenc

- I. Gloria
- II. Laudamus te
- III. Domine Deus
- IV. Domine fili unigenite
- V. Dominus Deus, Agnus Dei
- VI. Qui sedes ad dexteram Patris

*soprano: Ms. Ellis*

— INTERMISSION —

Organ Concerto in F-Major, Opus 4, No. 5

George Frideric Handel

Larghetto  
Allegro  
Alla siciliana  
Presto

*organ: Mr. Keilitz*

Ave verum corpus, K. 618

Wolfgang Amadeus Mozart

Magnificat

Francesco Durante, attr. to Giovanni Pergolesi

- I. Magnificat anima mea
- II. Et misericordia, Fecit potentiam  
*solis: Ms. Wyzga, Ms. Meyer*
- III. Deposuit potentes
- IV. Suscepit Israel  
*duet: Mr. GaNun, Mr. Cole*
- V. Sicut locutus est
- VI. Sicut erat in principio

Go Out With Joy

Hank Beebe

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# TEXTS AND TRANSLATIONS

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## Gloria

**I.** Gloria in excelsis Deo  
et in terra pax hominibus bonæ voluntatis.

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

**II.** Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter  
magnam gloriam tuam.

*We praise You, we bless You,  
we worship You, we glorify You.  
We give You thanks for  
Your great glory.*

**III.** Domine Deus, Rex cœlestis,  
Deus Pater omnipotens.  
Gloria.

*Lord God, heavenly King,  
God the Father Almighty.  
Glory.*

**IV.** Domine Fili unigenite Jesu Christe.

*Lord, the only-begotten Son, Jesus Christ.*

**V.** Domine Deus, Agnus Dei, Filius Patris.  
Rex cœlestis.

*Lord God, Lamb of God, Son of the Father.  
Heavenly King.*

Qui tollis peccata mundi,  
miserere nobis.

*Who takes away the sins of the world,  
have mercy on us.*

Qui tollis peccata mundi,  
suscipe deprecationem nostram.

*Who takes away the sins of the world,  
receive our prayer.*

**VI.** Qui sedes ad dexteram Patris  
miserere nobis.

*Who sits at the right hand of the Father,  
have mercy on us.*

Quoniam tu solus Sanctus.

*For You alone are holy.*

Tu solus Dominus.

*You alone are the Lord.*

Tu solus Altissimus Jesu Christe. Amen.

*You alone are the most high, Jesus Christ. Amen.*

## COME SING WITH US!

There's only one more chance to sing with SUMMIT CHORALE  
this season, in a melodious pops concert on May 20.

Attend an open rehearsal on **Tuesday, March 7, 7:30PM**, in  
New Providence, and audition to join us.

Specifics available on our website,  
[www.summitchorale.org](http://www.summitchorale.org)  
or call Ellie Winslow, membership chair, 973-762-8486,  
for an appointment.

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# TEXTS AND TRANSLATIONS

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## Ave verum corpus

Ave verum Corpus,  
natum de Maria Virgine:  
vere passum, immolatum  
in cruce pro homine:  
Cujus latus perforatum  
unda fluxit cum sanguine:  
Esto nobis prægustatum  
in mortis examine.

*Hail true Body,  
born of the Virgin Mary:  
who truly suffered, sacrificed  
on the Cross for mankind:  
Whose pierced side  
flowed with water and blood:  
be for us a foretaste  
during our trial in death.*

## Magnificat

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

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

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

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

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

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

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

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

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

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

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

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

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# NOTES ON THE PROGRAM

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by Paul Ingraham

## Gloria

Francis Jean Marcel Poulenc (1899-1963)

In both his personal and musical lives, Poulenc is somewhat of an enigma. Given the sobriquet “le moine et le voyou” (the monk and the street urchin), he was a perfectionist who suffered low self-esteem and wide mood swings. A homosexual who had many affairs, he nonetheless married and also fathered an illegitimate daughter whom he visited regularly but to whom he did not reveal his true identity until she was a teenager.

The son of Emile Poulenc, director of a pharmaceutical company that has become today’s giant Rhône-Poulenc conglomerate, Francis had a privileged childhood and throughout his life never had financial concerns. Both his parents died while he was still a teenager.

His mother, an accomplished amateur pianist, was his first teacher. In 1914, he began studies with the Spanish pianist, Ricardo Viñes, who introduced him to other young composers including Georges Auric and Eric Satie with whom he would form *Les Six*, that group of six iconoclastic composers bent on rebuffing the romanticism and impressionism that dominated the music of the day.

These affiliations led to rejection for admission at the Paris Conservatoire. Poulenc had dedicated his *Rapsodie nègre* for Baritone, piano, clarinet and string quartet (1917) to Satie, who was not in favor with the establishment of the Conservatoire. Poulenc recalls the composition teacher Paul Vidal telling him, “Your work stinks, it’s inept, infamous balls...Ah! I see you’re a follower of the Stravinsky and Satie gang. Well, goodbye!” Upon hearing this, Stravinsky arranged to have the work published!

This left Poulenc to fend for himself and he remained largely self-taught. For three years Poulenc studied harmony privately with Koechlin who encouraged his student’s flair for lyric melody and harmony, but found Poulenc had little interest in counterpoint, which subsequently never played much of a part in his compositions. But Poulenc’s grasp of form seemed to be innate.

Thus, Poulenc developed a singular style, influenced by Satie and Stravinsky but remaining always readily identifiable. His early works were light, even vaudevillian in character in keeping with the tenets of *Les Six*.

In 1936, Poulenc, who in his youth had been largely non-religious, returned to the Roman Catholic faith of his father when Francis’ close friend, colleague and critic, Pierre-Octave Ferroud, was killed in an automobile crash. “The horrible snuffing out of this musician so full of vitality had absolutely stupefied me. Ruminating on the frailty of our human condition, I was once again attracted to the spiritual life... You now know the true source for my religious works.” Thus began a new phase in Poulenc’s creative life, the beginning of the catalog of religious works for which he is now most remembered.

The *Gloria*, the second section of the Ordinary of the Roman Mass, is scored for Soprano, Chorus and Orchestra. It was commissioned by the Koussevitzky Foundation of the Library of Congress, composed in 1959 and premiered in 1961. It is dedicated to the memories of Poulenc’s wife, Nathalie, and Serge Koussevitzky.

One of Poulenc’s late works, *Gloria* followed his initial outpouring of religious works, among them the *Litanies à la Vierge Noire* (1936), *Mass in G Major* (1937), *Quatre*

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# NOTES ON THE PROGRAM

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*Motets pour un Temps de Pénitence* (1939), and *Stabat mater* (1950), by many years.

Always enthralled with the human voice (he wrote nearly 150 songs which are considered a major contribution to 20<sup>th</sup> century vocal literature), in *Gloria* Poulenc has written compelling, singable melodies above his signature shifts in harmony. He sometimes displaces the normal word accents, as in the opening chorus, or sets the text to jazzy rhythms (“Laudamus te”), a treatment that occasioned critics to call him “sacrilegious” when *Gloria* was premiered. Poulenc replied, “While writing it I had in mind those Gozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day.”

The work contrasts moments of reverence with paeans of praise in an accessible, yet transcendent affirmation of faith.

But, let us follow Poulenc’s own dictum: “Above all—do not analyze my music. Love it.”

## **Ave verum corpus** K.618

Wolfgang Amadeus Mozart (1756-1791)

The 27<sup>th</sup> of January 2006 marked the 250<sup>th</sup> anniversary of Mozart’s birth and the celebration promises to run all year with performances and festivals of the composer’s music in profusion around the world. Not to be left behind, we present the best known—and the very last—of Mozart’s liturgical compositions.

Beginning in 1789, Mozart’s wife, Constanze, made regular trips to the spa resort of Baden near Vienna. In June of 1791—just six months before Wolfgang’s untimely death—Constanze was pregnant with their sixth child,

Franz Xavier Wolfgang, who was born in July.

Mozart made several trips to visit her during her stay and, while there, helped his friend, Kapellmeister Anton Stoll of St. Stephen’s Parish in Baden, prepare Mozart’s Mass in B-flat (K. 275). On June 17, Mozart composed *Ave verum corpus* for Stoll’s choir and it was first performed on the feast of Corpus Christi in 1791. It is scored for 4-part choir with strings and organ.

Perhaps bearing in mind the Imperial ban on elaborate liturgical music or because of the limitations of the small parish choir, Mozart’s setting is mainly homophonic and quickly learned by the singers. At the top of the manuscript, Mozart only gives one short directive, *sotto voce*, leaving further interpretation to the sensitivity of the conductor and performers. Yet, in its spare 46 bars, this motet captures the essence of the sacrifice of Christ on the cross and the redemption we may receive by partaking of Communion.

The text, attributed to either Pope Innocent III (1198-1216) or IV (1243-1254), is used during the Offertory of the Mass and has come to be associated with the Feast of Corpus Christi celebrating the real presence of Christ’s body in the Eucharist.

## **Magnificat in B-flat Major**

Francesco Durante (1684-1755)

When Giovanni Pergolesi died of tuberculosis at the monastery of Puzzuoli in 1736 at the age of 26, he left a catalog of operas and religious works of surpassing lyricism and craftsmanship, culminating in his sublime *Stabat mater*, written in the last weeks of his life. Already famed for his operas, news of his

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## NOTES ON THE PROGRAM

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passing quickly spread across Europe and there was an enormous demand for his music. Unscrupulous publishers and copyists were more than willing to forge his name on the work of other composers, leading to much confusion for the last 250 years. At the time of the publication of the first ‘complete’ edition of Pergolesi’s works in the 1940s, some 70 percent of the music contained in it was not by Pergolesi! Even today some editions and recordings falsely identify the music of others as that of Pergolesi.

In recent decades, the efforts of scholars such as the late Barry S. Brook of the Pergolesi Research Center, have helped to authenticate this composer’s works. Among the revelations is the identification of the *Magnificat in B-flat* as the work of one of Pergolesi’s teachers, Francesco Durante. In fact, to date, no setting of *Magnificat* by Pergolesi has been found while Durante’s catalog shows as many as nine settings in various keys and voicings.

Born in Frattamaggiore, near Naples, Francesco was sent, following the death of his father in 1699, to his uncle Angelo Durante, a priest and director of the Conservatorio di San Onofrio in Naples, where he studied counterpoint and keyboard techniques. In 1728 Francesco became the Master of Music at the conservatory “Dei Poveri di Gesu Cristo” in Naples where Pergolesi was one of his students. In 1742, Durante succeeded Porpora at Santa Maria di Loreto, the oldest and most prestigious

Neapolitan conservatory where he brought about a renovation of the curriculum.

In *Magnificat in B-flat* for soprano and alto soloists and chorus, the soloists remain largely independent of the chorus. The score alternates between polyphonic sections of great complexity and, following Palestrina’s style in order to make the words comprehensible, the chorus presents the text homophonically.

The theme of the opening chorus is based on the eighth tone Gregorian chant melody for the *Magnificat* to which rhythm is added. The complementary melodies express the feeling of Mary’s gladness and joy.

The sweetness of the soprano and alto duet “Et misericordia” contrasts with the violence of the following “Fecit potentiam” that invokes God’s wrath. Employing Palestrina’s polyphonic style, “Deposuit potentes” embodies more a spirit of humility than of power. The jubilant “Sicut locutus est” reminds us that God does not forget the faithful. The final doxology begins solemnly, recalling the mystery of the Trinity and then bursts into joy and fireworks, reprising the opening theme, leading to the final Amen. This repetition became a common practice of Neapolitan composers at the end of the 18<sup>th</sup> century.

*Magnificat* is a setting of the Advent canticle of the Virgin Mary. The text is found in the Gospel of Saint Luke 1:46-55. To this, the Roman liturgy has added the traditional doxology *Gloria Patri*.

### **Wish to be on our Mailing List?**

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# SUMMIT CHORALE

*Richard Garrin, Music Director*

*[www.summitchorale.org](http://www.summitchorale.org)*

**S**UMMIT CHORALE is New Jersey's oldest active choral organization. Founded in 1909, it was originally called the Summit Choral Society and was open only to women. In 1926 it merged with a men's group 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 with the name **SUMMIT CHORALE**.

During the regular performing season, the chorus presents three programs of fine choral music, ranging from the Middle Ages to the present. Under the new leadership of maestro Richard Garrin we continue to enlarge the Chorale's repertoire with challenging contemporary and commissioned works.

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 Family Holiday Sing. Admission is free and the audience becomes the chorus, at least for part of the fun. The Chorale has also appeared at First Night celebrations in both Morristown and Summit.

SUMMIT CHORALE is an auditioned chorus of 40-50 talented singers, performing a wide diversity of music ranging from the classical repertoire to challenging contemporary compositions and songs.

Members are drawn from communities throughout northern New Jersey and represent several generations. In addition to performing concerts and attending weekly rehearsals, singers participate in many activities to support a thriving, volunteer performing arts organization. The Board of Trustees, elected by the membership, establishes policy and handles business and administrative affairs.