



# SUMMIT CHORALE

*Dr. Thomas Juneau, Artistic Director*

*Presents Their Fall Fundraiser*

## Sounds of the British and Irish Isles

*Saturday, October 23<sup>rd</sup>, 2021 — 7:30 pm*

*Calvary Church — Summit, NJ*

Thomas Juneau, conductor

Beth Robin, pianist

Where Were You When the World Stopped?.....Paul Garcia (b. 1963)

*Cassandra LaMotte, soprano*

*Ryan Kiel, tenor*

Greater Love Hath No Man.....John Ireland (1879-1962)

*Cassandra LaMotte, soprano*

*Christian Waugh, bass*

I Will Not Leave You Comfortless.....Everett Titcomb (1884-1968)

If Ye Love Me.....Thomas Tallis (1505-1585)

Magnificat and Nunc Dimittis.....Ralph Vaughan Williams (1872-1958)

O Taste and See.....Ralph Vaughan Williams (1872-1958)

*Ruth Sytsma, soprano*

I Sat Down.....Edward Bairstow (1874-1946)

God is Gone Up.....Gerald Finzi (1901-1956)

My Shepherd Will Supply My Need.....arr. Virgil Thompson (1896-1989)

The Parting Glass.....arr. Thomas Juneau (b. 1977)

*Steven White, soprano saxophone*

When the Saints Go Marching In.....arr. John Rutter (b. 1945)

We appreciate your appreciation! Please hold your applause until the end of the performance.

For information about upcoming performances, auditions, donations, and more, visit

<https://www.summitchorale.org>

## Message from the Music Director

Welcome to the opening concert of the 2021-22 season of Summit Chorale! This is an auspicious occasion for the organization, as this year marks our 112th consecutive season of making music. We have been through a lot during the pandemic, and I am so thankful to our members and to our Board of Directors for keeping us resilient and productive as an organization during the past year and a half.

Tonight's concert was intended to be performed two years ago. This program is twofold, it opens with a work reflecting on the events of September 11 by Summit Chorale member, Paul Garcia. Afterwards, the music transitions to the music the Chorale will be performing on its tour of Ireland in July 2022. So we progress from loss to hope.

In programming for our tour, I sought to select works that would resonate in the beautiful churches and castles in which we will be singing. Tonight, I hope you enjoy these timeless works, some of which have been around for over 450 years! It is a glorious program, and I am so thankful to our members for their hard work and to you, our audience, for your constant support. I hope you enjoy the performance!

## Program Notes

### **Where Were You When the World Stopped?** — Paul Garcia (b. 1963)

This newly composed work by Summit Chorale member Paul Garcia is a continuation of our remembrance of the events of September 11, 2001. It is a beautifully haunting reflection, filled with powerful declamatory moments which contrast with soft sections of great intensity.

### **Greater Love Hath No Man** — John Ireland (1879-1962)

Composer and organist John Ireland served as a professor of composition at the Royal Academy of Music in England. He was a student of Charles Villiers Stanford and was a teacher of Benjamin Britten. While not as prolific as some of his colleagues, he composed in a variety of genres including solo song, church music, chamber music, orchestral music, a piano concerto, and the film score for *The Overlanders* (1946). His work, *Greater Love Hath No Man*, represents the quintessential grandeur of the music of the period in England. It's joyful nature and eloquence shine forth throughout the work.

*Many waters cannot quench love, neither can the floods drown it.*

*Love is strong as death; greater love hath no man than this, that a man lay down his life for his friends.*

*Who, his own self bare our sins in His own body on the tree, that we, being dead to sins should live unto righteousness. Ye are washed, ye are sanctified, ye are justified, in the name of the Lord God. Ye are a chosen generation, a royal priesthood, a holy nation, that ye should shew forth the praises of Him who hath called you out of darkness, into His marvelous light.*

*I beseech you, brethren, by the mercies of God that ye present your bodies, a living sacrifice, holy, acceptable unto God, which is your reasonable service.*

### **I Will Not Leave You Comfortless** — Everett Titcomb (1884-1968)

On international tours, it is important to include works by American composers. Everett Titcomb served for 50 years as organist and choirmaster at St. John the Evangelist in Boston. His music is highly influenced by the New England compositional trends of the period, French music, and medieval chant.

**If Ye Love Me**— Thomas Tallis (1505-1585)

Considered the father of English Church Music, Thomas Tallis lived during the transition in England from Catholicism to Protestantism led by Henry VIII who had difficulties with the Pope in the 1530s. Tallis continued to serve, writing “If Ye Love Me” during the reign of Edward VI (1537-1553). Composed in either 1547 or 1548, it is one of the first works to the new style of English composition during the period. Each musical line is interwoven with another in the style of Italian Renaissance polyphony. The short motet features beautiful moments of expression in each voice part.

**Magnificat and Nunc Dimittis** — Ralph Vaughan Williams (1872-1958)

The Magnificat and Nunc Dimittis are sung during the daily service of evening prayers in the Anglican Church. This setting by Vaughan Williams is forthright in the declamation of the text, so that the congregation may clearly understand the words, or perhaps join in singing. The Nunc dimittis ends with a transcendent Gloria.

**O Taste and See** — Ralph Vaughan Williams (1872-1958)

O Taste and See was composed in 1953 for the Coronation of Queen Elizabeth II. The work is stunning in its simplicity, offering a simple yet elegant addition to the music of the royal English repertoire.

**I Sat Down** — Edward Bairstow (1874-1946)

Organist at York Minster until his death, I Sat Down reflects beautiful moments of text painting and harmonic imagery. It is a joyful setting of the text from the Song of Solomon.

**God is Gone Up** — Gerald Finzi (1901-1956)

Composed for Saint Cecilia’s Day in 1951, this triumphant anthem is an excellent example of Finzi’s compositional technique and his ability to invigorate the text with great harmony and bombastic choral singing.

**My Shepherd Will Supply My Need** — arr. Virgil Thompson (1896-1989)

This simple arrangement of the Appalachian hymn by American Composer and Critic. His most notable work was the opera Four Saints in Three Acts (1934) with author Gertrude Stein. With the rise of nationalism in the world, interest in native cultural music traditions was of keen interest to composers during this era. Thompson followed this trend, setting My Shepherd will Supply My Need in a style reminiscent of the Appalachian shape-note singing style

**The Parting Glass** — arr. Thomas Juneau (b. 1977)

This traditional song is usually sung at the end of an evening of social celebration. In setting this tune, I sought to illustrate the wistful nature of the song, giving the work a sense of resignation that even the best times must come to an end.

**When the Saints Go Marching In** — arr. John Rutter (b. 1945)

This arrangement of When the Saints Go Marching In is an outstanding amalgamation of British choral style combined with Dixieland Jazz. Each stanza is set to musically reflect the text. This showstopper is always a joy to sing and we look forward to taking it on tour!

## Summit Chorale Membership

*Italics indicate a member who is currently on leave.*

### Sopranos

Ritsuko Ando  
Carly DaSilva  
Casandra LaMotte  
Cassie Devita  
Amanda Gulkis  
Jennifer Huang  
Hannah Orr  
Janet Painter  
Kathleen Parsons  
Ruth Portela  
Juliet Reiter-Gil  
Ruth Sytsma  
Hedy Tukey  
Frances Villaverde  
*Olga Ambrosio*  
*Jamie Garcia*  
*Megan Gironde*  
*Julia Kulesa*  
*Alice Rogers-Pearlman*  
*Kristen Schnetzler*  
*Rebecca Trump*

### Tenors

Sho Ando  
Rakesh Babu  
Mike Baruffi  
Nick Contento  
Dan McCulloch  
Ryan Kiel  
Paul Tukey  
*Hans Brinks*  
*Dennis Doran*  
*Doris Lowe*

### Altos

Nabihah Amatullah  
Paula Avioli  
Constance Baboukis  
Hilary Baboukis  
Rita Babu  
Mary-Lauri Bartola  
Deborah Booth  
Emily Brinks  
Sally Chew  
Kathy Diffley  
Pamela Feehan  
Nancy Friedman  
Linda Katz  
Beth Lohner  
Elizabeth Merril  
Rachel Pinto  
Maggie Reilly  
Robin Roth  
*Barbara Carra*  
*Carolann Chynes*  
*Jessica Minzner*  
*Kristi Soutar*  
*Lisa Tordo*

### Basses

Paul Garcia  
Jeffrey Leonard  
Norm Miller  
Heinz Roth  
Christian Waugh  
Bob White  
Steven White  
Peter Wick  
*Mark Brumbaugh*  
*Bob Loder*

## Summit Chorale Board

Paula Avioli  
Hilary Baboukis  
Rakesh Babu  
Rita Babu  
Deb Booth  
Barbara Carra

Sibyl Cherian  
Kathy Diffley  
Paul Garcia  
Norm Miller  
Frances Villaverde  
Peter Wick