

In Remembrance

ARMISTICE CENTENNIAL 1918-2018

Featuring Haydn's
**Mass in Time
of War**
(with orchestra)
and works by Bednall,
Daley, Robbins,
Stroope, and more.

**SATURDAY,
DECEMBER 15**

7:30 PM
Battell Chapel
New Haven

**GREATER NEW HAVEN
COMMUNITY CHORUS**
*Celebrating 55 Years of Building
Community One Note at a Time*





**If you love to sing,
please consider joining GNHCC!**

Rehearsal for the spring semester begins on Thursday, January 17, 2019. Open enrollment dates are January 17, 24, and 31, 2019. GNHCC will conclude- and celebrate- its 55th anniversary season at our spring concert on Saturday, June 8, 2019, with the premiere performance of a commissioned work by Connecticut composer Dr. Jessica Rudman.

GREATER NEW HAVEN COMMUNITY CHORUS In Remembrance

Missa in Tempore Belli ("Mass in Time of War") – *Paukenmesse* Joseph Haydn
Kyrie
Gloria
Credo
Sanctus
(Benedictus, omitted)
Agnus Dei

Nancy Andersen, soprano – Jennifer Fijal-Brevik, mezzo-soprano
Evan Rizvi, tenor – Daniel Brevik, bass-baritone
Guest Orchestra

Brief Intermission

CHAMBER CHOIR

Some corner of a foreign field David Bednall

1. A Soldier's Cemetery
Text by John William Streets
(b. 1886, Killed and missing in action on 1 July 1916, aged 31)
3. The Soldier
Text by Rupert Brooke (1887-1915)

i carry your heart with me David C. Dickau

CHORUS

In Flanders Fields Music by Greg Gilpin
Words by John McCrae (1872-1918)

In Remembrance (from Requiem) Music by Eleanor Daley
Text: Anonymous

Homeward Bound Words and Music by Marta Keen
Arr. by Jay Althouse
Andy Sweptson, tenor
Madeline Lemberg, conductor

Down By the Riverside Traditional Spiritual
Arr. by Barbara Robbins

Let There Be Peace on Earth Arr. by Barbara Robbins

Homeland Tune by Gustav Holst
Arr. by Z. Randall Stroope
Words by Sir Cecil Spring-Rice
Madeline Lemberg, conductor

GREATER NEW HAVEN COMMUNITY CHORUS

OUR MISSION

Greater New Haven Community Chorus contributes to the personal and cultural enrichment of the community through the rehearsal and performance of outstanding choral music. It achieves the highest standard of choral music by a non-auditioned chorus. GNHCC educates chorus members and audiences alike and embraces the diversity of the community through its motto: Building Community One Note at a Time.

GNHCC BOARD OF DIRECTORS

President	Katherine A. McManus
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Secretary	Thomas Toigo
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Members at Large	Nia Mote Ann Tramontana-Veno
Music	Thomas Toigo
Social	Sarah Renzi

Community Board Members — A unique opportunity to serve

GNHCC is seeking individuals to serve as community board members to assist with advancing the stature and support of the chorus throughout the area's business, professional, and academic communities.

If you are interested, or would like additional information, please send a note to info@gnhcc.org. Thank you!

GREATER NEW HAVEN COMMUNITY CHORUS



Noah Blocker-Glynn, Artistic Director, is a well-versed educator, conductor, and administrator praised for his diverse programming and passionate approach to music-making. Noah received his undergraduate degree from Plymouth State University (conducting, composition, and voice) and Master of Music in Choral Conducting from the University of Hartford's The Hartt School. In addition to his work with Greater New

Haven Community Chorus, he is the Division Director of the University of Hartford's The Hartt School Community Division, the region's leading preparatory and community performing arts school. Noah's conducting experience includes work with Lakes Region Symphony Orchestra, the National Tour of Beethoven's Wig Orchestra, Ninth State Youth Dance Theater Orchestra, Sgt. Katherine Brunelle Memorial Concert Orchestra, and the Shoreline Chorale. Noah also regularly adjudicates and conducts middle and high school festivals, including choirs and orchestras. He is the founder and past conductor of Celesti Sondato, an auditioned chamber choir in greater Hartford. His commitment to new music has brought commissions and performances of over 25 new works in the choral and orchestral genres. Noah currently lives in Simsbury with his husband and two daughters.



Barbara Robbins, pianist, delights in making music with musicians of many genres and ages. She works as an adjunct teacher and pianist at Manchester Community College in Connecticut, and has been a pianist for the Vocal Department at the University of Hartford for 14 years. She accompanies three choirs in the Greater Hartford and New Haven areas, and is often requested to play auditions, recordings, and performances for a

wide range of organizations, from professional to community.

Ms. Robbins earned a Bachelor of Music degree in piano performance from Oberlin Conservatory of Music, and a Master of Music degree on a full scholarship from the University of Connecticut in Storrs.

GREATER NEW HAVEN COMMUNITY CHORUS RONALD DEAN KONETCHY CHORAL CONDUCTING ASSISTANT

Named in honor of chorus founder Ronald Dean Konetchy, this program—now in its eighth year—presents a remarkable opportunity to explore the art of choral conducting. The recipient will gain real-world experience through weekly interaction with a large chorus of varying levels and ability. With the mentorship of the Artistic Director, the candidate will have the opportunity to hone analysis and score study skills, gain invaluable experience “on the podium,” refine rehearsal technique and performance practice, and enhance knowledge of vocal pedagogy. Opportunities like this are few and far between for aspiring conductors. The friendly and welcoming environment of GNHCC, along with the energetic and passionate approach of Artistic Director Noah Blocker-Glynn, only multiply the value of this experience. Our Ronald Dean Konetchy Choral Conducting Assistant for 2018–2019 is Madeline Lemberg. For more information, visit GNHCC.org.



Madeline Lemberg, 2018–2019 Ronald Dean Konetchy Choral Conducting Assistant and mezzo-soprano, has cultivated an interest in performing and conducting Jewish and Hebrew choral music. In July of 2018, she was a Conducting Fellow at the North American Jewish Choral Festival. In 2017–18,

she conducted the Yale Glee Club in a performance of *Ödön Pártos Hamavidil* in concerts in Mexico and across the U.S. northeast. In 2014, she soloed at Carnegie Hall with the International Hebrew Teen Choir, HaZamir, and performed with the HaZamir Chamber Choir at Carnegie Hall and Lincoln Center.

Last spring, Madeline graduated from Yale University with a double major in music and philosophy. At Yale, she sang with School of Music Recital Choruses, Magevet Choir, Glee Club, and Glee Club Chamber Choir, in addition to serving as assistant conductor of Saybrook College Orchestra. She performed with Magevet for international Jewish and musical communities from Argentina to South Africa, as well as for influential figures including Rabbi Lord Jonathan Sacks. Madeline conducted Magevet during its 2016–17 season, during which the choir toured to Southern California and Georgia. Madeline’s senior conducting recital, “Spirituality, Duality, and the Self,” brought together singers across Yale for an intimate concert, featuring an original setting of the Jewish prayer “Eshet Chayil” (A Woman of Valor).

GREATER NEW HAVEN COMMUNITY CHORUS

Originally from Pittsburgh, PA, Madeline began her music education as a pianist at the Carnegie Melon University Preparatory School of Music. At 13, she started studying voice with Betsy Lawrence and Amy Stabnau before attending Yale, where she studied with School of Music professor and mezzo-soprano Janna Baty.

SOLOISTS

Nancy Andersen, soprano

Soprano Nancy Andersen enjoys a multi-faceted career in the musical arts. Her solo performances over the years have included many styles and genres from music of Johann Sebastian Bach to that of Jazz legend Dave Brubeck. She is known for her meaningful and moving interpretations of texts. Nancy is currently Head of Vocal Studies at The Hartt School Community Division at the University of Hartford where she teaches voice students ages 14 to 79. Many of her award-winning students have pursued careers in music and are professional performers on and off Broadway, in regional and international opera companies, and choral ensembles. Nancy is also an active adjudicator and clinician. She presents many vocal workshops throughout Connecticut each year. Nancy is honored to be a soloist for tonight’s “In Remembrance” concert.

Daniel Brevik, bass-baritone

Daniel “Danny” Brevik, bass-baritone, grew up in Holliston, Massachusetts. He graduated from Plymouth State University with a BA in voice. After winning first place at Boston National Association of Teachers of Singing song and aria competition, Brevik was the selected recipient of the Wendy Shattuck Presidential Scholarship to attend New England Conservatory in Boston. Taken under the wing of Stephen Lord (listed among the top “25 Most Powerful Names in U.S. Opera” by Opera News), Brevik was accepted into Opera Theatre of Saint Louis (OTSL) as a Young Artist. After a successful first summer, OTSL contracted him several times for educational outreach, auxiliary roles, and donor events.

In 2014, Ricky Ian Gordon selected Brevik as his bass-baritone to premiere his new opera “27” and tailored the role of Earnest Hemingway specifically to Brevik’s voice. There, he shared the stage as a colleague to Elizabeth Futral and Stephanie Blythe. The role earned him a spot on

the cover of Opera News for their June 2014 magazine. He received rave reviews from the Washington Post, Opera Today, Opera News, and the Boston Music Intelligencer. While his voice is one “that could rattle the rafters one moment and be lulling conversational the next,” Brevik is also equipped “...with the acting skills of someone who truly inhabits his character.” He was a finalist in the Ryan Opera Center’s competition at the Lyric Opera of Chicago.

In 2016, Brevik, Blythe, and the cast of “27” made their New York premiere at New York City Center Theatre, under the baton of Ted Sperling. While a demanding presence in opera, his voice is extremely versatile, and he has experience performing musical theatre, jazz, pop, country, R&B and a cappella. His extensive stage experience and flexibility of styles can help any singer reach their fullest potential.

Jennifer Fijal-Brevik, mezzo-soprano

Mezzo-soprano Jennifer Fijal-Brevik hails from Palmer, Massachusetts. Growing up, she was heavily involved in music. Fijal-Brevik played violin in Springfield’s Youth Symphony Orchestra, conducted her high school’s marching band, sang in chorus, played organ, directed a choir at her local parish, and sang all the while! She pursued her bachelor’s degree at Plymouth State University in vocal performance and pedagogy. She continued on to the prestigious New England Conservatory of Music (NEC) for her master’s degree in voice and opera. At NEC, Fijal-Brevik was involved in outreach operas, choruses, entrepreneurial courses, and historically significant performances, including the North American premiere of Rossini’s La Gazzetta.

Critics have described her voice as “lovely” and possessing “rich timbre and a range of musical coloring.” In 2016, Jennifer joined a non-profit organization in Fort Wayne, Indiana called Heartland Sings. During her stay as a full-time Vocal Artist, she performed extensively in a variety of styles including classical, Celtic, pop, liturgical, jazz, musical theater alongside Les Misérables star J. Mark McVey, and a cappella with Sweden’s The Real Group. Jennifer helped pioneer the curriculum for Heartland Sings Vocal Arts Institute and has taught students privately, and in both a classroom and choir setting. She emphasizes the importance of healthy vocal production, preparation, confidence, and stage presence to her students in a warm, fun, and educational way.

Evan Rizvi, tenor

Tenor Evan Rizvi received his Bachelor of Music degree in Vocal Performance from the New England Conservatory of Music, where he performed as Monostatos (The Magic Flute) and Nemorino (L’elisir d’amore) with the Undergraduate Opera Studio, and sang in the ensemble for the American premiere of Rossini’s La gazzetta with NEC’s graduate opera program. He has been featured as Alfredo (La traviata) and Vasek (The Bartered Bride), as well as in the ensemble of Monteverdi’s Ulysses with Opéra Louisiana. Evan has also performed the role of Don Ottavio with Greater Worcester Opera, and most recently sang the role of Arthur in Triangle by Tony Solitro as part of Hartford Opera Theater’s New in November Festival. He is a student of internationally acclaimed tenor Yeghishe Manucharyan.

ORCHESTRA ROSTER

Violin I

Lu Sun
Katalin Vizsmeg

Violin II

Gary Capozziello
Janet Jacobson

Viola

Nick Citro
Andrew Knebel

Cello

Pablo Issa

Bass

Doug Lemke

Oboe

Meg Markwith
Oliver Homann

Bassoon

Kristen Powell
Jennifer Bruening

Trumpet

Dave Wharton
Seth Bailey

Timpani

Greg Candy

Jordan Jacobson, contractor

GREATER NEW HAVEN COMMUNITY CHORUS CONCERT MEMBERSHIP

SOPRANO

Angela Bolt
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Annamae Carter
Lucy Cochran
Erin Cooney
Patricia Cramer
Carmen Dege
Margery Dooley
Gina Dunn
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Leslie Stasko
Laura Stotz*
Julie Tison
Kathy Traub

Amparo Vega
Melissa Viezel
Jean Wakefield

ALTO

Dorothy Althoff*
Nicole Rene Atchison
Lisa Axlerod
Dorothy Bruckhart
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Roslyn Chosak
Mary Connors
Susan T. Conover*
Barbara Coulombe
Yolanda Davis
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Lindsey Douglas
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Stephanie Elder*
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Madeline Lemberg*
Kaye Maggart
Assunta Nimley-Phillips
Terry Osmun
Susan Owen
Cindy Pacini
Sarah Renzi
Harini Sadeeshkumar
Sara Schaefer*
Deborah Schmidt
Susan Shultz

Judith Solomon
Kim Stoner*
Rebecca Tannenbaum
Ann Tramontana-Veno*
Carla Weil*
Amrys Williams*
Cate Worthington*

TENOR

Paulette Bobrow
Laura Chomentowski*
Catalin Constantinescu*
Jack Doyle
Vickie Gerdon*
Andrew Kenyon
Simon Klose
Dan Kops
Tomas Miranda
Dennis Murphy
Allan Rivas*
Andy Swepston
Tom Toigo*
Ray Townsend
Ty Triplett*

BASS

Fred Anderson
Deane Bell*
Ernest Chamberlain*
Robert Hamilton
Patrick Henry
Will Kops
Craig Machado*
Dan Palmquist
Ted Smith*
Steve Ullman*
Jose Valencia

Barbara Robbins,
accompanist

* Members of the
GNHCC Chamber Choir

GREATER NEW HAVEN COMMUNITY CHORUS ABOUT THE CHORUS

Greater New Haven Community Chorus (GNHCC) was founded in 1963 by radio station WELI as a venture in community singing. Originally known as the WELI Chorus, the chorus became self-supporting in 1971 as the New Haven Community Chorus, and in 2006 became incorporated with the State of Connecticut as a 501 c3 nonprofit organization. GNHCC is composed of people who share a common interest—a love of music. We are your neighbors, your children’s teachers, your area businessmen and women, your friends.

In Fall 2018, Greater New Haven Community Chorus began its 55th year, continuing its commitment of building community one note at a time through choral music. Boasting over 100 members—men and women of all ages who love to sing—the chorus draws its membership from throughout the region and strives to embrace the wide diversity of the area. As a non-auditioned chorus, GNHCC welcomes singers of all abilities, from enthusiastic beginners to seasoned veterans.

An active, all-volunteer organization that performs with pride and distinction, the chorus has had the honor of appearing in many special events. The chorus was selected to represent the State of Connecticut at the National Bicentennial Celebration in Philadelphia in 1976, was a featured chorus in a performance of David Grieg’s play ‘The Events’ at the 2014 Festival of Arts & Ideas in New Haven, and participated in the 50th Anniversary of New Haven’s Edgerton Park. The GNHCC Chamber Choir performed as an invited participant at the Community Foundation for Greater New Haven’s 85th-anniversary celebration at the Shubert Theater. In addition to connections with the local arts community, GHNCC supports other non-profits through participation in the Annual New Haven Reads Spelling Bee and weekly volunteer service at DESK, New Haven’s Downtown Evening Soup Kitchen.

GNHCC currently presents two concerts each year, selecting its repertoire from a variety of genres, from the enduring classics and inspiring sacred music, to our rich heritage of native folk songs, and everything in between. Special events and other opportunities to connect with GNHCC are posted on our website and social media outlets.

GREATER NEW HAVEN COMMUNITY CHORUS SPECIAL THANKS FROM US TO:

- ♪ First Presbyterian Church for the use of their wonderful church buildings for our rehearsals.
- ♪ Family and friends who kindly volunteered to be ushers and assist with the box office responsibilities this evening.
- ♪ The Board of Greater New Haven Community Chorus for its tireless, dedicated efforts to keep our chorus running smoothly and ensuring continued fulfillment of our mission.
- ♪ Noah Blocker-Glynn, our artistic director, for his talent, energy, endless patience, and commitment to our chorus.
- ♪ Barbara Robbins, our exceptional accompanist, for sharing her musical talents, wisdom, and patience.
- ♪ All GNHCC members for their generous donations of non-perishable food items to the First Presbyterian Church food drive.
- ♪ All GNHCC members who come early to rehearsal each week to assist with setting up for rehearsal — and to those who stay late to help put the chairs away.
- ♪ Ernest Chamberlain for his pre-rehearsal ‘tutoring’, and for creating and uploading the invaluable practice tracks of our music.
- ♪ Susan Shultz for making our monthly birthday celebrations all the sweeter by providing the cake!
- ♪ Dottie Bruckhart for all of the wonderful in-house raffle baskets she donates to the chorus.
- ♪ Laura Hintz, Laine Driscoll, and Ernest Chamberlain for their efforts in creating the concert program.
- ♪ Susie Jackson for her continued and gracious assistance on the Marketing Committee – from Mexico!
- ♪ Nathan Fuhrman, MC extraordinaire, for his always kind and willing assistance, and continued generous support of GNHCC.
- ♪ Julie Tison and the Embassy of Canada for the kind donation of the poppies worn this evening.
- ♪ Everyone reading these words for your continued and always generous support of GNHCC.

Please patronize the vendors who have generously supported our program!

GREATER NEW HAVEN COMMUNITY CHORUS PROGRAM NOTES & TEXTS

Missa in Tempore Belli (“Mass in Time of War”), Joseph Haydn

Joseph Haydn (1732–1809) is one of the central figures of the Classical era of music in the 18th century. He took up music at a young age and had a long career composing and teaching. His 106 symphonies and countless other works inspired many composers who came after him, including his most famous student, Ludwig van Beethoven.

Titled as “Missa in tempore belli” by Haydn himself, this symphony-like setting of the mass was written and premiered in Austria in 1796. The mass contains six movements that feature four soloists, full choir, and orchestra, all weaving in and out of one another without separate movements for soloists and chorus. Notable to this mass setting is the use of timpani, as noted by its common name “Paukenmesse”. Since Europe was in the midst of war between France and Austria, this mass setting has been associated with war and conflict, bringing poignancy to the phrase “dona nobis pacem” at the end of the last movement.



i. Kyrie eleison
(Lord, have mercy)
Christe eleison
(Christ, have mercy)
Kyrie eleison
(Lord, have mercy)

ii. Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.
(Glory to God in the highest, and on earth peace to people of good will.)
Laudamus te, benedicimus te, adoramus te, glorificamus te,
(We praise You, we bless You, we adore You, we glorify You)
Gratias agimus tibi propter magnam gloriam tuam,
(We give You thanks for Your great glory)
Domine Deus, Rex coelestis, Deus Pater omnipotens.
(Lord God, heavenly King, O God Almighty Father.)
Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris,
(Lord Jesus Christ, Only-Begotten Son, Lord God, Lamb of God, Son of the Father)
Qui tollis peccata mundi, miserere nobis.
(You take away the sins of the world, have mercy on us)
Qui tollis peccata mundi, suscipe deprecationem nostram.
(You take away the sins of the world, receive our prayer.)
Qui sedes ad dexteram Patris, miserere nobis.
(You are seated at the right hand of the Father, have mercy on us.)
Quoniam tu solus Sanctus, tu solus Dominus,
(For You alone are the Holy One, you alone the Lord)
Tu solus Altissimus, Jesu Christe.
(You alone the Most High, Jesus Christ)
Cum Sancto Spiritu in gloria Dei Patris. Amen.
(With the Holy Spirit in the Glory of God the Father. Amen.)

iii. Credo in unum Deum, Patrem omnipotentem,
(I believe in one God, the Father Almighty)
 factorem coeli et terræ, visibilium omnium et invisibilium.
(Maker of heaven and earth, of all things visible and invisible)
 Et in unum Dominum, Jesum Christum,
(And in one Lord, Jesus Christ)
 Filium Dei unigenitum, et ex Patre natum ante omnia sæcula.
(The only-begotten Son of God, born of the Father before all ages)
 Deum de Deo, Lumen de Lumine, Deum verum de Deo vero,
(God from God, Light from Light, true God from true God)
 genitum non factum, consubstantialem Patri;
(Begotten, not made, consubstantial with the Father)
 per quem omnia facta sunt.
(By whom all things were made)
 Qui propter nos homines et propter nostram salutem descendit de cælis.
(Who for us men and for our salvation descended from heaven)
 Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.
(He was incarnate by the Holy Ghost out of the Virgin Mary, and was made man)
 Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est,
(He was crucified also for us under Pontius Pilate; he suffered and was buried)
 et resurrexit tertia die, secundum Scripturas,
(And he rose again on the third day according to the Scriptures)
 et ascendit in cælum, sedet ad dexteram Patris.
(And ascended into heaven, and sits on the right hand of the Father)
 Et iterum venturus est cum gloria, iudicare vivos et mortuos,
(And the same shall come again, with glory, to judge the living and the dead)
 cujus regni non erit finis;
(Of whose kingdom there shall be no end)
 Et in Spiritum Sanctum, Dominum et vivificantem,
(And (I believe) in the Holy Spirit, the Lord and life-giver)
 qui ex Patre Filioque procedit.
(Who proceeds from the Father and the Son)
 Qui cum Patre et Filio simul adoratur et conglorificatur:
(Who, with the Father and the Son, together is worshiped and glorified)
 qui locutus est per prophetas.
(Who has spoken through the prophets)
 Et unam, sanctam, catholicam et apostolicam Ecclesiam.
(And (I believe in) one, holy, catholic, and apostolic Church)
 Confiteor unum baptisma in remissionem peccatorum.
(I confess one baptism for the remission of sins)
 Et expecto resurrectionem mortuorum,
(And I await the resurrection of the dead)
 et vitam venturi sæculi. Amen.
(And the life of the coming age. Amen)

iv. Sanctus, Sanctus, Sanctus
(Holy, holy, holy)
 Dominus Deus Sabaoth.
(Lord God of hosts)
 Pleni sunt cæli et terra gloria tua.

(Heaven and earth are full of your glory)
 Osanna in excelsis.
(Hosanna in the highest)

v. Benedictus qui venit in nomine Domini.
(Blessed is he who comes in the name of the Lord)
 Osanna in excelsis.
(Hosanna in the highest)

vi. Agnus Dei, qui tollis peccata mundi,
(Lamb of God, who takes away the sins of the world)
 Miserere nobis.
(Have mercy upon us)
 Dona nobis pacem.
(Grant us peace)

Some corner of a foreign field, David Bednall

David Bednall (b.1979) is a British composer and organist. He studied at The Queen's College, Oxford and at the University of Bristol. Bednall has been recognized for his improvisation and performance of organ internationally, holding positions in various churches and institutions. As a composer, Bednall has done many works for sacred music, including a Requiem (2008), largely recorded and broadcast in the United Kingdom.

Some corner of a foreign field is a set of three songs that connect with the British soldiers' experience during the First World War, two of which are included in this program. All the original authors died in the war, and are here remembered for their sacrifice, and for the words they share with us. Bednall's treatment of these pieces is, at the same time, so simple and so complex. The individual lines sound like chant melodies, rolling from one word to another. Together, the voices create a sound painting of sorrow and memory. In *A Soldier's Cemetery*, a series of strophic phrases is interrupted by tension in the words "scream" and "shells". In *The Soldier*, voices begin in unison before launching out in aimless exploration of sound and space. In both songs, the singers (and authors) keep searching for relief from the tension of war, but find that they have to cling to hope and memory, being so far away from home.



A Soldier's Cemetery

Behind that long and lonely trenched line
 To which men come and go, where brave men die,
 There is a yet unmarked and unknown shrine,
 A broken plot, a soldier's cemetery.

There lie the flower of youth, the men who scorn'd
 To live (so died) when languished Liberty:
 Across their graves flowerless and unadorned
 Still scream the shells of each artillery.

When war shall cease this lonely unknown spot
Of many a pilgrimage will be the end,
And flowers will shine in this now barren plot
And fame upon it through the years descend:
But many a heart upon each simple cross
Will hang the grief, the memory of its loss.

Written by John William Streets (1886-1916)

The Soldier

If I should die, think only this of me:
That there's some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

Written by Rupert Brooke (1887-1915)

i carry your heart with me, David C. Dickau

e e cummings (1894-1962) was an American poet, essayist, painter, playwright, and author. His poetry is often characterized as being modernist and free-form, containing several elements such as lower case spellings that add to the poetic expression. His text in *i carry your heart with me* conveys a deep sense of emotion, expressing longing and loyalty.

Dr. David Dickau (b.1953) is a choral conductor and nationally known composer. He has advanced degrees in choral music from Northwestern University in Evanston, Illinois and the University of Southern California in Los Angeles. David composes numerous commissioned pieces each year and his compositions are widely performed throughout the United States. Major commissions have included "Dresden Canticles," which was premiered in Leipzig, Dresden, and Prague; and "View from the Air," composed for the Anne Morrow and Charles H. Lindbergh Foundation in commemoration of Charles Lindbergh's historic transatlantic flight. Since 1991, David has served as Director of Choral Activities at Minnesota State University, Mankato, where he conducts the Concert Choir and Chamber Singers and teaches conducting and composition. He has led the MSU Concert Choir on several regional and international concert tours. Dr. Dickau recently received the Distinguished Faculty Scholar award from the university.

Dr. Dickau says of this setting of *i carry your heart with me* that he had "chosen to focus on the warm and abundant optimism and emotion reflected in the text." The piano accompaniment introduces the voices with a similar warmth and energy, surprising the listener with irregular phrase lengths and swells. The stillness in the choral sections invite the audience and performers into a deeper contemplation of the text, drawing them closer into a sense of peace.



i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go,my dear;and whatever is done
by only me is your doing,my darling)

i fear

no fate(for you are my fate,my sweet)i want
no world(for beautiful you are my world,my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life;which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

In Flanders Fields, Greg Gilpin

Greg Gilpin (b. 1964) is a well-known ASCAP award winning composer and arranger and a highly respected choral conductor throughout the United States and around the world. Gilpin is currently Director of Educational Choral Publications for Shawnee Press and is a member of ACDA, NAFME, SAG-AFTRA, and is a Life Loyal Member of Phi Mu Alpha Sinfonia.

One of the best known and oft-quoted poems from World War I, this setting of the text is exquisitely solemn, quiet and emotional. The musical interpretation is filled with rich harmonic structures supporting a haunting melodic motif. The use of mixed meters and long phrases carry the listener over a landscape of sound that mirrors the pain and loss we experience in war.

Edited by E.C.



In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

In Remembrance from "Requiem", Eleanor Daley

Born and raised in Parry Sound, Ontario, Eleanor Daley (b. 1955) received her Bachelor of Music Degree in Organ Performance from Queen's University in Kingston, Ontario and holds diplomas in piano and organ from the Royal Conservatory of Music, Toronto and Trinity College, England. She has been the Director of Music at Fairlawn Heights United Church in Toronto, Ontario since 1982. During this time, she has established a thriving choral program for which much of her music has been composed, thanks to the continuing support and talent of her choirs.

A prolific composer, Eleanor has a remarkable gift for melody. Her works are most notable for their sensitive interweaving of text and music. She has well over eighty published choral compositions and is commissioned extensively throughout North America. Included in her unpublished choral works are dozens of anthems, nine Missae Breves, three pageants, and hundreds of descants, introits, and psalm settings. Her compositions have been widely performed, recorded, and aired throughout North America, Great Britain, Europe, South Africa, and the Far East.

As well as being a highly respected choral clinician in Canada and the U.S., Eleanor is a busy freelance accompanist. She has worked with numerous choirs, including the Toronto Children's Chorus, and the Elmer Iseler Singers. She has been the accompanist for The Bach Children's Chorus under Linda Beaupre's direction since 1995 and was the accompanist for the Amadeus Choir under Lydia Adams' direction from 1991-2005.

An evocative and deeply moving work by Canadian composer Eleanor Daley is presented with rich harmonic tapestries and seamless legato melodic lines. Warmly expressive and hopeful, it continues to appear on concert and festival programs since its premiere in 1993.

Compiled and edited by E.C.



Do not stand at my grave and weep.
I am not there, I do not sleep.
I am the thousand winds that blow,
I am the diamond glint on snow.

I am the sunlight on ripened grain,
I am the gentle morning rain.

And when you wake in the morning's hush,
I am the sweet uplifting rush
Of quiet birds in circled flight.

I am the soft stars that shine at night.

Do not stand at my grave and cry,
I am not there, I did not die.

Homeward Bound, arr. Jay Althouse

Jay Althouse (b.1951) received a B.S. degree in Music Education and a M.Ed. degree in Music from Indiana University of Pennsylvania. As a composer of choral music, Jay has more than 700 works in print for choirs of all levels, widely performed throughout the English-speaking world. He is a writer member of ASCAP and is a regular recipient of the ASCAP Special Award for his compositions in the area of standard music. Jay has also co-written several children's musicals with his wife, Sally K. Albrecht. Together, they wrote *I Hear America Singing*, a choral work performed by the San Francisco Girls and Boys Choirs at the Inauguration of President Barack Obama on January 20, 2009. Jay resides in Raleigh, North Carolina, where he has served on the board of the North Carolina Master Chorale.

The original composer and author of *Homeward Bound*, Marta Keen Thomson, majored in Music Education and English at Texas Christian University. Afterwards, she worked as a music teacher in public schools for sixteen years. There, she completed a master's degree in Media Education. During this time, she completed an album of children's songs and many choral pieces. She currently resides in Las Vegas, Nevada where she works as an accompanist and professional chorister.

Originally written as an art song for tenor and piano, *Homeward Bound* is now a popular standard of choral repertoire. Both the Jay Althouse and the Mack Wilberg arrangements have since been performed around the world. This heartfelt piece is elegant in its simplicity and memorable in its warmth and sincerity. The song is most often used in tribute to soldiers shipping out to war and returning home, but several other interpretations of the text have also accompanied this graceful tune.

Edited by E.C.



In the quiet misty morning, when the moon has gone to bed,
When the sparrows stop their singing and the sky is clear and red,
When the summer's ceased its gleaming, when the corn is past its prime,
When adventure's lost its meaning, I'll be homeward bound in time.

Bind me not to the pasture; chain me not to the plow.
Set me free to find my calling and I'll return to you somehow.

If you find it's me you're missing, if you're hoping I'll return,
To your thoughts I'll soon be list'ning, in the road I'll stop and turn.
Then the wind will set me racing as my journey nears its end,
And the path I'll be retracing when I'm homeward bound again.

Bind me not to the pasture; chain me not to the plow.
Set me free to find my calling and I'll return to you somehow.

In the quiet misty morning when the moon has gone to bed,
When the sparrows stop their singing, I'll be homeward bound again.

Down by the Riverside, arr. Barbara Robbins

The African-American Spiritual, "Down by the Riverside", dates from before the American Civil War, and was first published in 1918 in the song collection *Plantation Melodies*. It was first recorded by Fisk University Jubilee Quartet in 1920. Other titles given to the song include "Gonna Lay Down My Burden", and "Ain't Gonna Study War No More". The song was used widely during the Vietnam War era as an anti-war protest song.

Well-known recordings of "Down by the Riverside" include the artists of the Dixie Jubilee Singers (1928), Elvis Presley, Louis Armstrong, The Blind Boys of Alabama, Bill Haley & His Comets, Bing Crosby, Nat King Cole, Pete Seeger, Peter Paul & Mary, and Sister Rosetta Tharpe, among many others. It was Rosetta Tharpe's version on YouTube that inspired the arrangement you hear this evening. While arranger Barbara Robbins had known the song since childhood, hearing this clean and joyous performance by Sister Rosetta and her back-up choir prompted the quick tempo and gospel sound you hear this evening.

While working to include portions of the melody in all choral parts –Sopranos 1 & 2, Altos 1 & 2, Tenors and Basses – Ms. Robbins longed to hear the call for hope and determination in the song "We Shall Overcome". While the other vocal parts are busily singing about crossing the river to salvation and no longer listening to the cries of war, the basses proclaim that "we shall indeed overcome" all obstacles to justice, equality, freedom and peace for all people on Earth.



Gonna lay down my sword and shield, down by the riverside.
I ain't gonna study war no more.
Nation shall not lift up sword against nation.
Neither shall they learn war anymore.
Gonna shake hands around the world, down by the riverside.
We shall overcome some day!
Amen!

Let There Be Peace On Earth, arr. Barbara Robbins

The song "Let There Be Peace on Earth" was authored by Jill Jackson and Sy Miller ©1955 and 1983. When Greater New Haven Community Chorus director Noah Blocker-Glynn chose a program to commemorate the centennial of the armistice ending World War I, pianist and arranger Barbara Robbins asked if he would include on the program a version of "Let There Be Peace on Earth" which she had arranged in 2015. He agreed, and this is the arrangement you hear tonight.

The concept behind the arrangement was the threatening sound of war, as depicted in the fugal opening section, dissipating in the presence of a lone, innocent voice requesting peace in the world, peace originating from one's own life. This lone soprano voice is then joined by a few others, even as the war fugue continues. Some of the voices, however, have stopped singing the war fugue, and are listening to the childlike voice of peace. Eventually, all singers are compelled to join in the stirring melody of "Let There Be Peace on Earth, and Let It Begin With Me". Once all singers have abandoned the war theme, a change of key heralds a glorious rendition of the melody in full harmony, ending in bright C major topped by a soaring high C.

While many people see "others" as instigators of strife and conflict, life can more realistically be viewed as a mirror, in which one's thoughts and emotions contribute to one's reality. By continually focusing on the noblest possible outcome, we find those events and experiences becoming our life's path. Every moment offers a choice we make for our lives. So, "Let There Be Peace on Earth, and Let It Begin With Me."



Let there be peace on earth, and let it begin with me.
Let there be peace on earth, the peace that was meant to be.
To love one another, we are family.
Let us walk with each other in perfect harmony.

Let peace begin with me, let this be the moment now.
With every step I take, let this be my solemn vow:
To take each moment, and live each moment, in peace eternally.
Let there be peace on earth, and let it begin with me

Homeland, arr. Z. Randall Stroope

Z. Randall Stroope (b. 1953) is an American composer, conductor, and lecturer. His choral music emphasizes the emotional sensitivity of the selected texts with lyrical melodies and "chorale-like" harmonies. For many years, he has been a frequent conductor at choral festivals, and directed music ensembles around the world. Stroope earned a master's degree in voice performance at the University of Colorado (Boulder) and his Doctorate in conducting from Arizona State University. Dr. Stroope is currently director of choral and vocal studies at Oklahoma State University.

The music for *Homeland* can be recognized as the middle theme from the "Jupiter" movement of Gustav Holst's *The Planets*. The hymn arrangement of this song was sung at the wedding of Prince Charles and Lady Diana Spencer, and later at her funeral at the request of her sons. The grandeur of this tune, and later arrangement by Stroope, seem appropriate for the noble character and timelessness of the text.

The first verse of *Homeland* is taken from a British patriotic song "I Vow to Thee, My Country" by Sir Cecil Spring-Rice. Written in 1908, this poem is a tribute to Spring-Rice's natural home (England) and his loyalty to that country as seen in his diplomatic service. The second and third are written by Stroope in dedication to his father who walked the Bataan Death March in the Second World War as a prisoner of war. As a whole, the text of *Homeland* transcends cultural and national boundaries, serving as a testament of love and hope for home and country.



I vow to you, my country, all earthly things above,
Entire and whole and perfect, the service of my love:
The love that asks no question, the love that stands the test,
That lays upon the altar the dearest and the best:
The love that never falters, the love that pays the price.
The love that makes undaunted the final sacrifice.

Though the road has bends and turns, and my spirit suffers,
Humans fail, systems fail, shadows fall.
But the ruts run deep, cut by the blood of faces above,
And voices now silent...
But the message loud is heard: "Homeland, homeland
Renew your youth, restore your soul!"

Homeland, the country that I love, hold out your arms to me.
I strive for you, and give you the best I hope to be.
May your wisdom be your armour, your compassion be your sword;
May your strength be forged with mercy, your courage lives restore.
Homeland, the country that I love, forever reign supreme;
And when time stands still, my homeland, may heaven hold your dream.

My homeland, be my dream, my hope.
Homeland, homeland!

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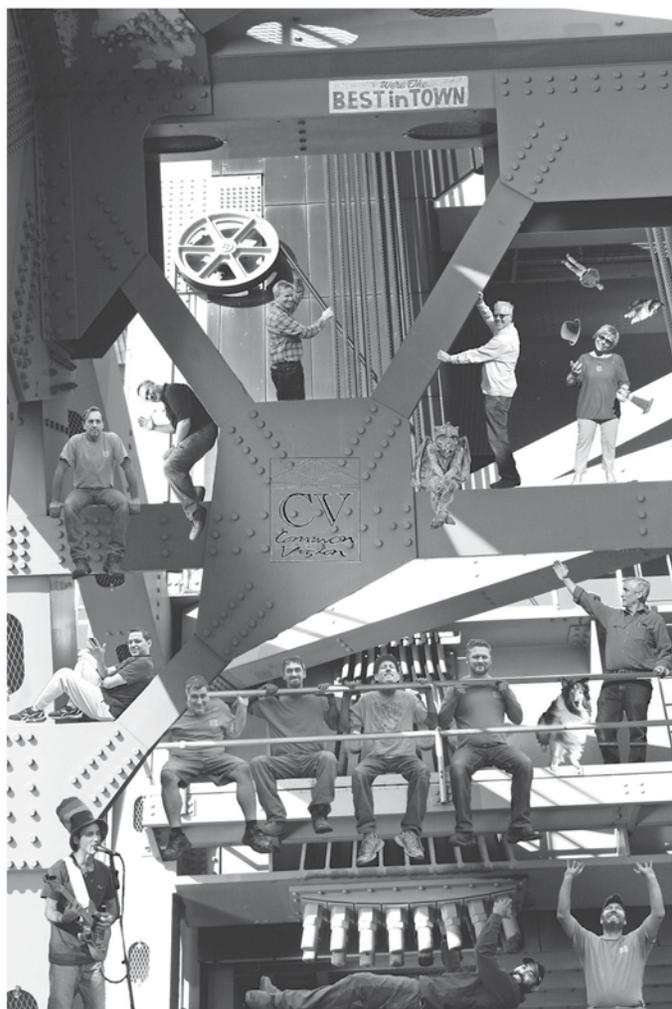
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