



**Three Rivers Chorus**

**Ellen Oak, Artistic Director**

*To Be Sung*  
*On the Water*

Saturday, April 9, 2011  
Saint Isidore Church  
429 Great Road, Stow, MA

Guest Performers  
Musketaquid Arts and Environment Program  
InterPlay Players  
Casey Hannan, piano



## **WHO WE ARE**

Three Rivers Chorus is a mixed chorus (SATB), and 501 [c] [3] non-profit organization serving the watershed region of the Sudbury, Assabet and Concord rivers. Our mission is to educate, inspire, and celebrate diverse singers and audiences through outstanding choral performances and broad outreach. Our singing together reaches beyond the music itself to foster health and quality of life; develop responsibility, creativity, and leadership in our members; and strengthen our communities.

## **THIS EVENING'S CONCERT**

Tonight's concert is a milestone for the newly founded Three Rivers Chorus: the welling up of public performance, taking place only three months after our first open rehearsal at the end of January. The singers have brought not only their musical talent, but also their courage, enthusiasm, and dedication to the building of this musical organization.

We are thrilled to welcome you, our audience, here tonight, to make the joy of this evening complete. The concert opens with the calling of rivers, and notions of home; we then turn to multiple settings of a well known biblical text which celebrates love and spring.

Thank you very much for coming! Please join us downstairs after the concert for refreshments, conversation, and our silent auction. We are honored by your presence, and look forward to many seasons of fine music and community outreach in partnership with you.

## **JOIN US**

What you see here tonight is only the beginning! The chorus vision is to double our membership by this fall; and to reach our full complement of 50-60 singers by the fall of 2012.

Our next open rehearsal is Monday, April 25, 7:00-9:30p.m., at the Knights of Columbus Hall, 52 Nason Street, Maynard. All are welcome! It is a great time to visit, as we begin to prepare for our community appearances later this spring.

Three Rivers Chorus welcomes singing members by audition. Our next auditions will be held Monday, May 2, 6:30-8:00p.m. at the Knights of Columbus Hall. The ability to sight-read music is not required. The audition explores vocal range, timbre, and technique; and pitch and rhythm recognition.

Three Rivers Chorus also offers a core membership to anyone who is interested in being a part of the TRC community, and supporting the group with their particular talents and skills.

## HEAR US

Three Rivers Chorus will perform at the National Park Service's Riverfest, held in Concord and surrounding towns June 10-12. Please visit our website for details.

If you would like Three Rivers Chorus to be part of your community celebration, please contact us at [info@threeriverschorus.org](mailto:info@threeriverschorus.org).

## OUR FUTURE

The chorus plans to establish a second singing group in September of this year: the Three Rivers Bridge Chorus. This group will welcome people ages 8 and up who are less experienced, or brand new to, choruses, and want to learn the basics of singing and reading music. This will be an ideal place for families to have fun and learn together. This chorus will gain performance experience by regularly collaborating with the TRC.

Down the road, Three Rivers Chorus will establish its third river of song: a small ensemble of professional singers. This group will augment and complement the other two choruses in performance; and provide inspiration and training for singers at all levels.

*As the rivers are many  
and the water is one,  
So the voices are many  
and the singing is one.*

## **FOUNDING ARTISTIC DIRECTOR ELLEN OAK**



A New York City native, Oak holds degrees from the Yale School of Music (MM in Choral Conducting), Yale Divinity School (MM in Worship, and Music), and Swarthmore College (BA). Conducting choruses in the Boston area for more than ten years, she was the founding Artistic Director of The KAIROS Vocal Ensemble, and the Boston Women's Rainbow Chorus. Previously, Oak founded choruses in New Haven, CT, Middlebury,

Brattleboro, and Saxton's River, VT, and Kansas City, MO. Complementing her work as a conductor, Oak performs as a mezzo-soprano, composes, and teaches worship, theology, and the arts. Read more at [www.wisdomatplay.com](http://www.wisdomatplay.com).

## **FOUNDING SINGING MEMBERS**

Madeline Anderson, George Carrette, Emily Farbman, Pamela Hollasch, Rollin Jeglum, Ken Langer, Amy Lepak, Kelly McMullin, Chris Roberts, Sherry Stonebraker, Elizabeth Swayze.

## **FOUNDING CORE MEMBERS**

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## ACCOMPANIST CASEY HANNAN

Casey Hannan earned his Master's Degree in Piano Performance from the Longy School of Music. He is Director of Music at Church of the Good Shepherd (Episcopal) in Acton; and maintains a busy schedule of private teaching throughout the greater Boston area.

## INTERPLAY

InterPlay is an active, creative way to unlock the wisdom of the body. It is based in a series of incremental "forms" that lead participants to movement and stories, silence and song, ease, supportive communities and life changes. On-going groups, retreats and special gatherings are available locally. Tonight's InterPlay players are from the Boston area. The local coordinator and leader is C.C. King. [www.interplay.org](http://www.interplay.org) [ccking.interplay@gmail.com](mailto:ccking.interplay@gmail.com)

### **This evening's players:**

Scott Bickerton, Vicki LeFevre, Jason Jedrusiak, C.C. King, Dirkje Legerstee, Pamela Swing.

## MUSKETAQUID ARTS AND ENVIRONMENT

Musketaquid Arts and Environment seeks to link discovery of art with passion for nature. Year round activities culminate in the annual Earth Day Celebration.

**Puppet and Parade Workshops** Sundays, April 3 and 10, 1–5 p.m.  
 Emerson Umbrella, 40 Stow Street, Concord, MA.

**Earth Float Workshops** Saturday, April 23, 1-4p.m.  
Emerson Umbrella, 40 Stow Street, Concord, MA.

**Earth Month Exhibit Artists' Reception** Friday, April 22, 5-8 p.m.  
National Earth Day  
Emerson Umbrella Gallery, 40 Stow Street, Concord, MA.

**Musketaquid Earth Day 2011** Saturday, April 30, 2011.  
For details, go to <http://www.emersonumbrella.org/musketaquid>  
or call 978 371-0820.

**This evening's puppeteers:**

Jeannie Abbott, Pamela Bracco, Karen Kashian, Aimee Ledwell,  
Marianna Sardella, Ed Stonebraker, Amy Tighe, Cody Wold, Travis Wold.



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# PROGRAM

*O People Near and Far* Hans Leo Hassler (1564-1612)

*To Be Sung on the Water* Samuel Barber (1910-1981)

*A Choral Quilt* Leonard Bernstein (1918-1990)  
arr. Jack Gottlieb (1930-2011)

*Like Ghosts of Eagles* Roger Stratton (b.unknown)

*Collaborative Improvisation on the Names of the Three Rivers*

*Assabet* where the water turns back

*Ticknippe (Sudbury)* where the water winds through the woods

*Musketaquid (Concord)* where the water flows through the grasses

*I Am Come into My Garden* William Billings (1746-1800)

*Tota Pulchra Es* Hartker Antiphonary (c. 950)

*I Charge You, O Daughters* William Billings (1746-1800)

*Northern Lights* Ola Gjeilo (b.1978)

*I Am the Rose of Sharon* William Billings (1746-1800)

*Hamisha Asar* Flory Jagoda (b.1925)  
arr. Nick Page (b.1952)

# TEXTS, TRANSLATIONS, AND NOTES

## O PEOPLE NEAR AND FAR

O people near and far, sing out your song full measure!  
Come fill the earth with joy, come one and all together!  
Lift up your voice in joyful song!  
Let rivers run, the rivers of voices made one!  
Voices uplifted, all together gifted!  
Ellen Oak

The original German text of this piece celebrates the power of singing to create community. In this English paraphrase, Oak took the opportunity to connect our singing with the rivers which sustain our common life.

## TO BE SUNG ON THE WATER

Beautiful, my delight,  
Pass, as we pass the wave.  
Pass, as the mottled night  
Leaves what it cannot save,  
Scattering dark and bright.

Beautiful, pass and be  
Less than the guiltless shade  
To which our vows were said;  
Less than the sound of the oar  
To which our vows were made, -  
Less than the sound of its blade  
Dipping the stream once more.

Louise Bogan (1897-1970)

Bogan grew up in the working-class hotels and boarding houses of New England mill towns. A benefactor enabled her to attend Girls' Latin School; she left college after one year; after several twists and turns she became a reviewer for the New Yorker, a post she held for 38 years. Samuel Barber was one of the finest American composers of art songs. This setting perfectly expresses the text: a surface of dreamy bliss relentlessly carried away by deep under currents of dread and loss.

## A CHORAL QUILT

Take care of this house, keep it from harm,  
If bandits break in, sound the alarm.  
Care for this house, shine it by hand,  
And keep it so clean the glow can be seen all over the land.

Be careful at night, check all the doors.  
If someone makes off with a dream, the dream will be yours.  
Take care of this house, be always on call,  
For this house is the hope of us all.

“The White House”

From *1600 Pennsylvania Avenue*. 1976.

Alan Jay Lerner.

Build my house of wood, build my house of stone,  
Build my house of brick and mortar.  
Make the ceiling strong, make it strong against the storm,  
Make it shelter when the days grow shorter.  
But build my house of love, and paint my house with trusting,  
And warm it with the warmth of your heart.  
Make the floor of faith, make the walls of truth,  
Put a roof of peace above.  
Only build my house of love.

“Shelter”

From *Peter Pan*. 1950. Leonard Bernstein.

Let dreamers dream what worlds they please;  
those Edens can't be found.

The sweetest flowers, the fairest trees,  
are grown in solid ground.

We're neither pure, nor wise, nor good.

We'll do the best we know.

We'll build our house, and chop our wood,  
and make our garden grow.

“Farmhouse”

From *Candide*. 1956. Richard Wilbur.

There is a garden, come with me,  
A shining garden, come and see.

There love will teach us harmony and grace.

There love will lead us to a quiet place.

“Schoolhouse”

From *Trouble in Tahiti*. 1951. Leonard Bernstein.

There's a place for us, somewhere a place for us.  
Peace and quiet and open air wait for us somewhere.

There's a time for us, someday a time for us.

Time together with time to spare, time to learn, time to care,  
Someday! Somewhere.

We'll find a new way of living. We'll find a way of forgiving.

There's a place for us, a time and place for us.

Hold my hand and we're halfway there,

Hold my hand and I'll take you there

Somehow! Someday! Somewhere!

“Elysian Fields”

From *West Side Story*. 1957. Stephen Sondheim.

Almighty Father, incline Thine ear:

Bless us and all those who have gathered here.

Thine angel send us who shall defend us all.

And fill with grace all who dwell in this place.

“House of God”

From *Mass*. 1972.

Leonard Bernstein and Stephen Schwartz.

Jack Gottlieb was Bernstein’s assistant from 1958-1966. He saw a thread of comfort, home, and family weaving in and out of Bernstein’s theater works, and created this piece to honor that thread. Of Bernstein Gottlieb wrote, “he was a man driven not only by the belief that we can envision a better world, but by the Hebraic concept of *tikun olam*, that we are obligated to repair it. Perhaps this musical quilt can be part of that healing process.”

### LIKE GHOSTS OF EAGLES

The Indians have mostly gone but not before they named the rivers—

the rivers flow on and the names of the rivers flow with them

Susquehanna, Shenandoah

The rivers are now polluted, plundered but not the names of the rivers—

cool and inviolate as ever, pure as on the morning of creation

Tennessee, Tombigbee

If the rivers themselves should ever perish

I think the names of the rivers will somehow, somewhere

Hover like ghosts of eagles, those mighty whisperers

Missouri, Mississippi

Robert Francis (1901-1987)

Francis lived most of his life in Amherst, MA. Robert Frost was one of his poetic mentors. He wrote most often about nature, and baseball. *Ghosts of Eagles* is the first in Roger Stratton’s set entitled, “Seven Poems of Robert Francis” for mixed chorus a cappella.” This music lives wholly in the text itself, allowing the words to come alive and make real that to which they refer. This is the Native American understanding of the power of names, and naming.

### I AM COME INTO MY GARDEN

I am come into my garden, my sister, my bride.

I have gathered my myrrh with my spice;

I have eaten my honeycomb with my honey;

I have drank my wine with my milk.

Eat and drink abundantly, O friends.

I sleep, but my heart waketh.  
 It is the voice of my beloved, saying:  
 Open to me, my sister, my love, my dove, my undefiled.  
 For my head is filled with dew,  
     and my locks with the drops of the night.  
 I opened to my beloved,  
 But my beloved had withdrawn himself,  
     and he was gone.  
 I sought him, but I could not find him;  
 I called him, but he gave no answer.  
 Stay me with flagons, comfort me with apples,  
     for I am sick of love.  
 Make haste, my beloved, and be like a roe or a young heart  
     upon the mountains of spices.  
         Song of Solomon 5: 1-2, 6; 2: 5; 8: 14

William Billings was the perhaps most gifted composer to emerge from the New England “singing-school” tradition. He lived in our three rivers watershed, and was good friends with such patriots as Samuel Adams and Paul Revere (who engraved some of his music). *I am Come* develops with great drama three images: a sensual garden, an absent lover, and a gathering of friends to celebrate. It contains most of the characteristics of his style—a penchant for melodic writing in each of the parts, sensitivity to the text, an abundant sprinkling of unorthodox harmonies, open-fifth cadences, and frequent sets of parallel fifths and octaves. (These notes are taken from the editors of the Broude Brothers publications of Billings’ work: Lawrence Bennett and Steve Urkowitz.)

## TOTA PULCHRA ES

*Tota pulchra es, amica mea, et macula non est in te.*  
*Favus distillans labia tua, mel et lac sub lingua tua.*  
*Odor unguentorum tuorum super omnia aromata.*  
*Jam enim hiems transiit, imber abiit et recessit.*  
*Flores apparuerunt, vineae florentes odorem dederunt,*  
*Et vox turturis audita est in terra nostra.*  
*Surge, propera, amica mea: veni de Libano, veni coronaberis.*

Thou art all beautiful, my love, and there is no flaw in thee.  
 Lips like a dripping honeycomb, honey and milk are under thy tongue.  
 The odor of thine ointments is above all spices.  
 Now the winter is past, rainstorms have come and gone.  
 Flowers have appeared, blossoming vines offer their fragrance,  
     and the voice of the turtle is heard in our land.  
 Arise, hasten, my beloved: come from Lebanon, and be crowned.  
         Song of Songs 4: 7, 11; 2: 11, 12a, 13a, 12b, 13b

This song reaches across a thousand years to stun us with a beauty both simple and subtle; throbbing and delicate. The transcription we are using, by John Blackley of the Schola Antiqua, retains the sturdy rhythms and eastern-influenced pitch-bending ornamentation found in the manuscript itself.

### I CHARGE YOU, O YE DAUGHTERS OF JERUSALEM

I charge you, O ye daughters of Jerusalem, that you stir not up nor awake my love till he please. If you see my beloved, tell him I am sick of love. What is thy beloved more than another, O thou fairest among women? My beloved is white and ruddy, the chief among ten thousand, and altogether lovely; His head is as gold and his eyes are like doves and his hair is as black as a raven.

Song of Songs 8: 4, 5; 5: 8-12

The source material for these Billings songs provides no indications of tempo, dynamics, or ornamentation. This interpretive freedom allows the performer to fully explore the intense poetry and highly dramatized, sectional style of composition. Melodic fragments of jigs, drinking songs, and military marches are combined with an explosive energy remarkable for the Puritan culture in which they were written.

### NORTHERN LIGHTS

*Pulchra es, amica mea,  
suavis et decora sicut Jerusalem,  
terribilis ut castrorum acies ordinata.  
Averte oculos tuos a me  
quia ipsi me avolare fecerunt.*

You are beautiful, my love, sweet and comely as Jerusalem, terrible as an army set in array. Turn away your eyes from me, for they have made me flee away.

Song of Songs excerpts

Gjeilo writes: “I composed this piece in an attic in Oslo, Norway, at Christmastime in 2007. This piece is about beauty—about a “terrible,” powerful beauty, although the music is quite serene on the surface. Looking out from my attic window over a wintry lake under the stars, I thought about how this “terrible” beauty is so profoundly reflected in the northern lights, or *aurora borealis*: powerful, electric, mesmerizing. To see pictures of the northern lights which greatly inspired this piece, go to [www.visitnorway.com](http://www.visitnorway.com).”

### I AM THE ROSE OF SHARON

I am the rose of Sharon and the lily of the valleys.  
As the lily among the thorns, so is my love among the daughters.  
As the apple tree among the trees of the wood,  
so is my beloved among the sons.

I sat down under his shadow with great delight,  
 And his fruit was sweet to my taste.  
 He brought me to the banqueting house;  
 His banner over me was love.  
 Stay me with flagons, comfort me with apples,  
     for I am sick of love.  
 I charge you, O ye daughters of Jerusalem,  
     by the roes and by the hinds of the field,  
 That you stir not up nor awake my love till he please.  
 The voice of my beloved!  
 Behold, he cometh, leaping upon the mountains,  
     skipping upon the hills.  
 My beloved spake, and said unto me:  
 Rise up, my love, my fair one, and come away.  
 For lo, the winter is past; the rain is over and gone.  
     Song of Songs: 2: 1-5, 7-8, 10-11

This piece appeared first appeared in Billings' second published collection, *The Singing-Master's Assistant* (Boston, 1778). By 1810 it had been published in at least 17 tune-books. It went on to become one of the most popular songs of the Southern Harmony tradition.

## HAMISHA ASAR

*Hamisha Asar, ven a vermos vamos kantar.*  
*La balabaya mos aspera kon kintze platos de fruta.*  
*Bendicho su sombre, Sinyor del mundo frutas de Israel.*

*Hamisha Asar, ven a vermos vamos kantar.*  
*La balabaya mos aspera la baklava i kave.*  
*Bendicho su sombre, Sinyor del mundo, frutas de Israel.*

Come to visit us, we will sing.  
 The hostess awaits us with fifteen platters of fruit.  
 Blessed by his name, Lord of the universe, fruits of Israel.

Come to visit us, we will sing.  
 The hostess awaits us with baklava and coffee.  
 Blessed by his name, Lord of the universe, fruits of Israel.  
     Traditional text

This text is Ladino: the Spanish Hebrew language spoken by the Sephardic Jews. It celebrates "Tu Be'Shevat," the Jewish spring holiday which happens when sap begins to flow in the trees. Flory Jagoda grew up in the Bosnian village of Vlasenica and in Sarejevo. Performing with her children, she keeps alive the traditions of the Sephardic Jews who were forced out of Spain in 1492, and took refuge in Bosnia.

# MANY THANKS TO

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Wisdom at Play

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