CERDDORION
VOCAL ENSEMBLE

Kristina Boerger
Artistic Director

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Stone Soup:
A Stew of Assorted New Works
Created for Cerddorion

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For further information about Cerddorion, please visit our website: www.cerddorion.net

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The members of Cerddorion are grateful to Doug Keilin and the Church of Saint Ignatius of Antioch for having provided rehearsal and performance space for this past season.
The Program

Modern Musick

Conducted by Nathaniel Lanasa
Conducting Apprentice

Scarborough Fair

Souvenirs
Eddie Robberg, tenor

Lullaby
Conducted by Nathaniel Lanasa

Three Widow Poems
Ballade with Christine de Pisan
Song from Cambrai
Oath on the First Anniversary

Michelle Eaton, soprano (May 10)
Silvia Jensen, soprano (May 17)
Babban Heeb, bass clarinet

Un petit besoires

La sauterelle
La chenille
La puce
La mouche

Morning Group 2
In der Frühe
at six exactly
Alba

William Billings
(1746–1800)

Trad. English/arr. Yumiko Matsuoka

Dan Fogelberg/arr. Yumiko Matsuoka

Eddie Rubeiz

Kristina Boerger

David Noon

Robert Dennis

Stone Soup: A Mini-Oratorio Containing a Denial and a Seduction in the Poem of a Tango

Julie Dolphin

I
I Know a Story

II
The War Was Hell

III
What Soldiers Want

IV
We Ask for Shelter

V
Stone Soup

VI
Stay Here

Amy Litt, soprano

Nan Ryan, alto

Chris Ryan, tenor

Michael Weinstein-Reisman, baritone

Crystal Medina, clarinet

Kirsten Jensen, oboe

Nathaniel Lanasa, piano

Stone Soup is made possible in part with public funds from the Fund for Creative Communities, supported by the New York State Council on the Arts, and the Manhattan Community Arts Fund, supported by the New York City Department of Cultural Affairs, which are both administered by the Lower Manhattan Cultural Council.

Please join us in the garden downstairs after the May 17 concert for a regretful (yet joyous) farewell to Artistic Director Kristina Boerger, to wish her well in her new endeavors.
CERDDORION

NOW CONCLUDING ITS FOURTEENTH SEASON, CERDDORION is one of New York's most highly regarded volunteer choral ensembles. A chamber group of thirty mixed voices, it is known for its eclectic repertoire, encompassing music from the Renaissance to the contemporary. Audiences have come to appreciate the group's interpretive depth and technical excellence in many styles.

Besides presenting its own varied programs, Cerddorion is frequently invited to perform with other acclaimed artists. Past collaborations include: the North American premiere of Sir John Tavener's all-night vigil, The Veil of the Temple, performed at Lincoln Center's Avery Fisher Hall (with Dessoff Choral Consortium and choristers from London's Temple Church); several appearances with the Christopher Caines Dance Company; baroque opera performances with the early music instrumental ensemble Concert Royal; and serving as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut.

In 2006, Cerddorion presented at the Eastern Divisional Convention of the American Choral Directors Association the works they had commissioned from three New York composers for their tenth anniversary season. September 2007 marked the release on the Tradica label of A Handful of Words, Cerddorion's first commercial recording. The CD is dedicated to vocal works by New York composer Lisa Bielawa and includes Cerddorion's performance of Bielawa's Lamentations for a City, which was commissioned and first performed by Cerddorion in 2004.

Kristina Boerger

An accomplished singer, conductor, and choral arranger, Kristina Boerger received her formative musical training from pianist Annie Sherer and holds the doctorate in Choral Conducting and Literature from the University of Illinois. She lectures in music history at Barnard College and teaches choral conducting at the Manhattan School of Music.

Selected as the 2008 Outstanding Choral Director of the Year by the New York State chapter of the American Choral Directors Association, Dr. Boerger is in her ninth season as Artistic Director of Manhattan's Cerddorion Vocal Ensemble, with which group she has commissioned works from several New York composers. Having served for two years as Music Director of New York's AMUSUS, she was recently appointed Associate Conductor of the Collegiate Chorale.

Dr. Boerger has appeared as guest conductor of the Chicago Children's Choir, the Kammazoo Bach Festival, the University of Illinois Chamber Singers, and the Schola Cantorum of Syracuse, among others. She has also served as guest conductor, adjudicator, and clinician in several U.S. cities, in Quebec City, and in Mar del Plata, Argentina. Her work in the 1990s as founding director of AMASONG: Champaign-Urbana's Premier Lesbian/Feminist Chorus, is the subject of the documentary film The Amazing Chorus: Singing Out, which after touring festivals in the United States and worldwide has enjoyed repeated broadcast on PBS.

As a singer in a variety of styles, she has appeared on stage and on disc with the King's Noyse, Rocky Maffia, the Tallis Scholars, Early Music New York, Vox Vocal Ensemble, Bobby McPerrin, Alarm Will Sound, and Urban Bush Women. She is a member of the acclaimed early music ensemble Pomerium and of the Western Wind Vocal Ensemble.

Nathaniel LaNasa

Nathaniel LaNasa's notable premieres and collaborations have brought him to some of the great stages of the United States, including Carnegie Hall, Lincoln Center, Aspen Music Festival, and Benaroya Hall. He has premiered works for piano and orchestra by Tyler Harrison and Elliot Einstein and pieces for piano solo by Harrison and Timothy Maksimuk. Working with baritone David Hughery from facsimiles of the original manuscripts, he presented songs and arias by Joseph Bodin, Chevalier de Saint-Georges, the first known composer in the European tradition of African descent. He appeared at the Seattle Opera House with Libo, the international virtuoso of Inner Mongolia's main khame, the horse-head fiddle. With violinist Rachel Field, he premiered one of Erezwold's Namosonatas at Third Street Music School, also presenting music by Worriner at the NYU Institute and Festival for Contemporary Performance. This season, he presents duets with violinist Curtis Stewart, violist Chieh-Pan Yiu, and cellist Kirstin Jermé. With Tactus New Music Ensemble he has played works by Glass, Ligeil, and Kurtag, also appearing as soloist in Berg's Kammersymphonie, for which the New York Times praised his "stompy lyricism."

Nathaniel has performed in solo recitals on both coasts, in concert appearances in Seattle and Puget Sound, and on Vermont Public Radio. He has received awards and scholarships from the Manhattan School of Music, Academy of Music Northwest, Edmonds Arts Council, Puchs Chamber Music Competition, WPAK Scholarship Competition, and the Empire State Collegiate Competition. His teachers include André-Michel Schub, Didier O'Donohue, Marc Silverman, Kenneth Mose, and Julian Martin. He has also worked with Paul Schoeff, David Dubal, John O'Connor, Olivier Gordon, and Anthony D'Amore. He has studied at Manhattan School of Music, Adams Music School, and Aspen Music Festival and School.

Nathaniel maintains teaching studios at Third Street Music School Settlement, the Larchmont Music Academy, and St. Brendan's Community Music School. This summer he will serve as Performing Associate for the piano studios of Julian Martin and Arie Vardi at Bowdoin International Music Festival.

Michèle Eaton

Soprano Michèle Eaton has been a fan and supporter of Cerddorion for many years now, and she is thrilled to be a part of this program. Her other singing activities include the Carmel Bach Festival, Baroque Across the River, and tours with Peter Schickele in performances of the putative music of P.D.Q. Bach.

She recently sang the roles of Child Grendel and Shape's Apprentice in the New York premiere of the opera Grendel, directed by Julie Taymor and comprised by Elliot Goldenthal. Regularly featured on the Sacred Music in a Sacred Space series at St. Ignatius Loyola Church in New York City, she has performed solos in masterworks of Monteverdi, Handel, Bach, and Tavener. Guest appearances on other prominent concert series have included solo performances in Masses, oratorios, and cantatas by Carissimi, Purcell, Bach, Handel, Vivaldi, Haydn, Mozart, Faure, and Schubert.

Also an ensemble specialist, she has performed locally, on tour, and in the recording studio with the Waverly Consort, New York's Ensemble for Early Music, the period-instrument orchestra New York Collegium, and the acclaimed Renaissance vocal group Pomerium.
Eaton is equally at home in performances of contemporary music. She has sung John Adams's *Grand Pianola Music* with both the Jacksonville and Pasadena Symphonies, and she has toured internationally with the Philip Glass Ensemble in performances of *Einstein on the Beach*. She has also performed and recorded Glass's *Hydrogen Jukebox*. As Vocal Chamber Music Fellow at the Aspen Music Festival, she premiered Henry Brant's *Rain Forest Region*. She can be heard on the soundtrack for the film *Dead Man Walking* and has recorded on the Deutsche Grammophon, Angel, Donau, Sony Classics, Nonesuch, Ansemblesque, GliSando and Delos labels. She enjoys gardening in her New Rochelle yard when weather and her schedule permit.

**Silvie Jensen**

A vocalist of extraordinary versatility and artistic breadth, mezzo-soprano Silvie Jensen enjoys a wide-ranging career encompassing early and contemporary music, opera and musical theater, and ethnic, improvised, and experimental music. She has performed with such conductors as Herbert Blomstedt, Christoph von Dohnanyi, and Kent Nagano at some of the world's renowned performance venues, including London's Barbican Centre, Davies Hall in San Francisco, and Carnegie and Zankel Halls and Brooklyn Academy of Music in New York. In the opera house, Ms. Jensen has appeared with Ash Lawn Opera, Stormont Opera House, Riverside Opera, New Amsterdam Opera, and the Mannes Baroque Ensemble. Her performance in Hildegred von Bingen's chant opera *Ordo Virtutum* was critically acclaimed by the New York Times. As a soloist she has sung J.S. Bach’s Cantatas 39, 68, 134, and 140, Bach's *St. Matthew Passion*, G.F. Handel's *Messiah* and *Wolfgang Amadeus Mozart's Requiem*. She also frequently performs song recitals.

Ms. Jensen has worked with many acclaimed ensembles, including the San Francisco Opera Chorus, Pomerian, the Russian Chamber Chorus of New York, and the Sanctuary Choir of Marble Collegiate Church in Manhattan. Ms. Jensen is a frequent collaborator with composers and artists in other genres; she has premiered works created specifically for her and has for several seasons appeared as a vocal soloist with the Christopher Gaines Dance Company. She has collaborated with and performed as a soloist with some of the leading figures in contemporary music, including Philip Glass, Omerete Coleman, and Meredith Monk. Her numerous recordings can be heard on such labels as ECM, London, Koch, and Helicon.

**Crystal Gloria Medina**

A passionate solo, chamber, and orchestral musician, clarinetist Crystal Gloria Medina has performed across both coasts of the United States. She is a two-time awardee of the Lilian Falls Chamber Music Competition and the unprecedented three-time winner of the Euterpe Club Music Competition. Other prizes include the Greensboro Music Teachers Association Competition and the UNC Greensboro Concerto Competition.

Medina has performed classical music of the past and the present on some of New York's most distinguished stages, including Merkin Concert Hall, Symphony Space, and Carnegie Hall. She has made solo appearances with the Costa Costa Chamber Orchestra and the UNC Greensboro Symphony Orchestra. Ms. Medina was also a fellow in the Norfolk Chamber Music Festival and a member of OPUS NINE chamber ensemble. In addition to her active performing schedule, Medina enjoys presenting master classes and concert clinics.

Ms. Medina has worked with such distinguished artists as David Krakauer, Kenneth Grant, Eric Mandat, and Warren Jones. With her bachelor's in Music Education from University of North Carolina at Greensboro, she is a recent graduate of the Manhattan School of Music, where she trained with Charles Neidich and Ayako Oshima. She is currently a diploma student at the Mannes College of Music.

**Kirsten Jerme**

Kirsten Jerme, a native of Wisconsin, received her B.A. in 2007 from Stony Brook University, where she studied with cellist Colin Carr and the Emerson String Quartet. Dedicated to linking the arts to community and social causes, Jerme helped direct the annual Music for Peace Festival at Stony Brook and collaborated with the Staller Center for the Arts to launch an Arts and Community Outreach Program. She has worked for The Learning Musicians and Musicians for Harmony in New York, interned with Cedar Cultural Center of Minneapolis and Milwaukee Symphony's Arts in Community Education Program, mentored inner-city youth, and coached chamber music through a string quartet residency in Vermont. Currently on staff at Turtle Bay Music School, Kirsten pursues her diverse musical interests as a freelance cellist in New York City and has been fortunate to work with musicians encompassing classical, contemporary, jazz, and world music. She will begin a Master’s Degree in the fall at the Eastman School of Music in Rochester, studying with cellist Steven Duane.

**Bobdan Hilash**

Chiroenat Bobdan Hilash has been heard on the world's preeminent concert venues, festivals, and recording labels in his diverse career performing orchestral, chamber, and solo concert works, jazz, ethnic music, and film scores. He has performed with the London Symphony Orchestra, the New York Philharmonic, and other leading orchestras, working with many conductors, including Leonard Bernstein, Kurt Masur, Zubin Mehta, and Leonard Slatkin. Particularly active in the field of contemporary music, Mr. Hilash has worked with many of its leading artists and ensembles, including Speculum Musicae, the Meredith Monk Ensemble, and Continuum. He has premiered numerous compositions written for him in performances throughout North America, Europe, and Asia. Mr. Hilash's recordings can be heard on the ECM, Chandos, RCA Victor, GRI, Mode, CDC, Finlandia, RCA, New West, CCNC, THM, Capstone, and RP labels.
Program Notes

Welcome to Stan Soup, a concert showcasing new works by composers with whom we have enjoyed associations over the past seven years.

To put our event in perspective, we open with a playful part-song by William Billings entitled Modern Music, in which a group of choristers poke fun at themselves and the terribly serious business of presenting new works. In fact, it challenges the imagination to ponder the quality and content of concert premieres in Billings’s place and time in the Revolutionary United States, where the ensemble singing was reportedly so terrible, and whose economy could have supported but little in the way of enterprising composition.

Our friend Yumiko Matsuoka is the first living composer featured on our program. Cecerdorion has performed several of her arrangements—"The Waters is Wide," "Black is the Color," "Simple Gifts"—even recording her "Skye Boat Song" for the CD of her music that is being sold here tonight. In return for our singing on that recording, she agreed to create a new pop arrangement for us and invited me to suggest some favorite songs. And so, when she and I were working together at last summer's Western Wind Workshop in Ensemble Singing, we spent an evening listening to a collection of my favorite hits from my youth. Paul McCartney, Billy Joel, Kate Bush, Joni Mitchell...we marveled at them all that night, but the song Yumiko ultimately chose turned out to be the first one I had played for her, Dan Fogelberg's Souvenirs. We precede our premiere of this piece with an older Matsuoka arrangement of another beloved song made popularly famous in the most lyrical of male singing: Scarborough Fair.

Our featured soloist in "Souvenirs," Eddie Rubeiz, is also the composer of our next piece, the characteristic sweetness of which follows beautifully after Yumiko's treatment of the Fogelberg. Eddie's first piece for us was a recomposition of the Introit to Tomás Luis de Victoria's Officium defunctorum a 6, featured on our 2004 program If This Be Death. And in 2008, for The Pheasants Last Right, a concert of sacred music by American composers, Eddie composed "NYC Psalm 23." It was at my request that Eddie created Lullaby for the men of Cerdorion, to balance Oath on the First Anniversary, which I had written for the women. "Oath" is the final setting in a trilogy of poems by my friend Sarah White, an Upper West Side poet present with us tonight.

I first encountered the music of David Noon at a student recital at the Manhattan School of Music. Refreshingly attracted to what I'd heard, I asked to see his catalog for mixed, a cappella choir. Not long after that, Cerdorion performed his Three Sacred Canticles, Opus 115. This year, David presented me with the score of Un petit hasn't; he did not write it for us, but he has entrusted us with giving it its first performance, and we are proud and delighted to do so.

Robert Dennis is another friend to whose music we have returned many times. We have performed his two choral cycles: Man in the Moon, featuring settings of secular Medieval texts; and
Composer Biographies and Notes

Yuniko Matsunaga, originally from Tokyo, Japan, is a professor of ear training at Boston's Berklee College of Music. She is the founder of the Boston-based a cappella quintet Vox One, whose albums Vox One (1993), Out There (1995), Chaccone (1997), and Pure Imagination (2005) have won multiple awards from the Contemporary A Cappella Society of America (CASA). Yuniko's anthology To Every Thing There Is a Season (2008) contains a track sung by the women of Cerddorion. Her arrangements and compositions can also be heard on Vox One's Say You Love Me (2005) and on recordings by other a cappella groups around the globe, as well as in television commercials in Japan. Yuniko is an active clinician, adjudicator, and choral director, working locally, nationally, and worldwide.

Yuniko's Notes: "Scarborough Fair" was one of the first arrangements I made for the College Singers, a Berklee ensemble in which I sang. Having grown up in England as well as in Japan, I have always cherished images of the British countryside. Here I have evoked its blowing winds and gentle waves in the rocking meter and winding countermelodies that envelop the source tune.

A gem by the late Dan Fogelberg, "Souvenirs" was arranged for the Cerddorion Vocal Ensemble as a thank-you gift for their contribution to my anthology album To Every Thing There Is a Season (2008). This was my attempt to express, in a choral setting, the ethereal and luminous qualities that Fogelberg's music always evoked.

Eddie Rubel grew up in Geneva, Switzerland, where he studied piano and music theory and sang in a series of choirs. Aside from writing and singing for Cerddorion, he also plays percussion for a funk band, Shag, and moonlights for all sorts of local musical projects. By day, he helps write software at Columbia University's Center for New Media Teaching and Learning.

Eddie's Notes: "Lullaby" is a response to the tenacity of several of my friends who were hit hard last winter by economic and family trouble. The piece is mostly wordless, except for an eight-word sentence chanted over and over on one note: "Sufficient unto the day is the evil thereof." Against this bleak backdrop, a simple, wordless tune is repeated three times, tentatively at first, then with gathering confidence.

Kristina's Notes: When I moved to New York in 2000, I had just received a commission from my former choir, AMASONG, to compose something for their upcoming 10th anniversary. One of the first artists I met here was Sarah White, a colleague and friend of my aunt. Learning that she was a poet, I told her I was looking for poems to set for a recent commission. She did not hesitate to grant me free use of anything she had written; she mentioned in particular a series that she called her "widow poems," created in the wake of the sudden death of a lover. I was taken with the poems and decided I would set a trilogy of them.

The first poem I set honors Christine de Pisan (1363–1434), known as the first woman in Europe to support herself as a writer, which career she undertook upon the untimely death of her husband. I took Anus Salihmen's "Hyvittä kultaseen" as my compositional model, thus completing the setting with ease. In Sarah's ballade, one word from a poem by Christine de Pisan—sola ("alone")—persistently intrudes upon the original poetry. From this one-word ostinato, the chorus in my composition weaves a repeating verse of phrases that, closely voiced, continually lean into and out of dissonance, as a bereaved woman cued up into herself and rocking back and forth. I give Sarah's words to the soprano soloist, whose melody is my analogy to another physical grief response: the urge—only barely controlled and sometimes escaping—to a despriate, erratic falling.

The second setting has no image or model to justify it. It merely reflects the sounds of Sarah's words and meanings in my ear.

I was years in completing the trilogy, making several failed attempts with a third poem that I found strongly compelling but that in the end I failed to translate into convincing music. Then Sarah published her collection Chopin Haunts the Hudson (Spuyten Duyvil, 2007), and in it I found "Oaths on the First Anniversary." With its reference to Mozart, it called out for musical setting. And the hint of whimsy that had by that time made its way into Sarah's remembrances offered a welcome contrast in tone for the end of the trilogy. The instrumental obbligato shamelessly quotes Mozart's most famous passage for trombone, the opening of the "Tuba mirum" section of his Requiem. This piece was composed for and is being premiered by the women of the Cerddorion Vocal Ensemble.

Note: Sarah White moved to Manhattan after retiring from Franklin and Marshall College in Lancaster, Pennsylvania, where she taught for 23 years in the Department of French and Italian. Her study of Romance literature, especially from the Medieval period, informs her poetry, memoirs, tales, translations, and libretti. Her verse has appeared in the Paris Review, Harvard Review, OC (a Toulouse journal of Occitan letters), and other magazines, and it has also been set to music by John Carbon and Tanja Lec". Her prose writings include a memoir chapter, "The Jews of Spain," published in Southwest Review, and she is co-translator of Songs of the Women Troubadours (Bruckner et al., Garland Press, 2000). She has been a Fellow of the Virginia Center for the Creative Arts and The MacDowell Colony. She is a mother of two and a grandmother of four. I thank Sarah for so generously sharing with me her poems.

David Noon was born of Pennsylvania Dutch, Welsh, and American Indian heritage in Johnstown, Pennsylvania, on July 23, 1946. As a youth, he studied woodwinds and piano, performing frequently in choirs, bands, orchestras, and chamber groups. His formal composition studies began at Pomona College and have been guided by Karl Kohn, Darius Milhaud, Charles Jones, Yehudi Wyner, Mario Davidovsky, and Włodzimierz Kotowski. With a master’s in musicology from New York University, where he studied Medieval music with Gustave Reese, he earned Yale’s N.M.A. and D.M.A. in composition. In 1972–1973, he was a Fulbright Fellow in composition at the Music Conservatory in Warsaw, Poland, and subsequently taught music theory and composition and supervised the advanced ear-training program at the Northwestern University School of Music. He has held the positions of composer-in-residence at the Wurlitzer...
Foundation in Taos, New Mexico, and Composer Artist-in-Residence at the Episcopal Cathedral of St. John the Divine. His more than 200 chamber, orchestral, and choral works include 10 string quartets, two piano concertos, the opera K.S.Y.P, and many works featuring percussion. Since 1981, he has been on the faculty of Manhattan School of Music in New York City, where he was Chairman of the Music History Department (1981–2007), Chairman of the Composition Department (1989–1998), and Dean of Academics (1998–2006). In 2007–2008, Noon was a visiting professor of musicology and composition at the Central Conservatory in Beijing, China.

David's Notes: When I was a lad living in southern California, I first saw the paintings and woodcuts of Raoul Dufy. I remember the charming set of animals that Dufy called his Le Petit Bestiaire. Later, I realized that the set of woodcuts were meant as illustrations to the zoological poems of Guillaume Apollinaire. In the summer of 2008, while living on the isle of Crete, I decided to write a little set of choral pieces using some of the animal texts of Apollinaire. I aimed at the charm, wit, and simplicity of both the Apollinaire poetry and the Dufy woodcuts. My little choruses are dedicated to my dear French friend Jean and Daphné Liépold.

Robert Dennis's commissions and performances include pieces composed for the Denver Project, the New York City Opera, Cantori New York, Cereldorion, the Jubal Trio, the American Brass Quintet, Calliope, the New York Women's Chorus, the Baird Trio, and the Lincoln Center Institute. His music for theater has been performed by the Cleveland, Chicago, and Louisville Symphony orchestras. Mr. Dennis has also composed extensively for theater and film, including scores for productions at the Arena Stage, the Guthrie Theater, and Circle in the Square. His most recent theater music was a score for a production of Bertolt Brecht's The Good Person of Setzuan, performed by the Juilliard Drama Division. Three of his eight scores composed for Philadelphia were performed on the PBS series Dance in America: Man in the Moon, a CD of Mr. Dennis's works composed for the Western Wind vocal ensemble, has recently been recorded and released by the group.

Notes
Robert's Notes: "In der Frühe" is taken from Bertolt Brecht's The Good Person of Setzuan; the music is somewhat derived from the score I wrote for the Juilliard Drama Division's production of the play in 2005. The title character, Shin Te, is euphoric after a night with her lover, and she describes the beauty of the city in the morning. The rising melody was Shin Te's musical signature throughout the play; the harmonies of the middle section are adapted from music that accompanied this scene.

"...at six exactly..." (cummings) is not so much a song about the morning, but rather a "morning-after" lament, complete with soft moans of pain and stumbling rhythms. Morning is not always welcome.

I was first attracted to Ezra Pound's "Alba" by the nightingale imagery and by the unusual rhymes. For me, the strongest moment in the poem is the almost violent change from the gentle, nocturnal mood to the coming of dawn.

Julie Dolphin has been performing and composing in various idioms, as well as teaching, for many years. She holds a degree in Theory and Composition from Hunter College and an advanced degree in Ethnomusicology from Columbia University. Her unique style makes use of her knowledge of classical Western forms and world music, as well as the rhythms of both jazz and Bartók.

Dolphin's choral settings of texts by Federico García Lorca, Teresa de Avila, c.e.cummings, Dorothy Parker, Robert Frost, W. S. Merwin, Walt Whitman, and others have been performed in public venues all around the tri-state area. Her commissioned works have received world premieres at Carnegie Hall and St. Patrick's Cathedral in New York City and are featured on From Sorrow Free and Hoping It Might Be So, CDs recorded by Chor us Voices, directed by susanne Pech. Dolphin has been commissioned by the New York City Gay Men's Chorus, Angelica Women's Voices, The Church of Saint Teresa de Avila, The South Windsor Chorus, and for private wedding ceremonies. Her composition "A millennium," for piano and clarinet, was used by the Westchester County Department of Parks in its Year 2000 celebration.

In 2003, Dolphin created a work featuring tenor Jon Humphreys to commemorate the events of September 11, 2001. Another commission, from the Foundation for Universal Sacred Music, featured chorus, strings, oboe, and vibraphone and was premiered 2006 at Manhattan's Merkin Concert Hall. "Final Dove," a work for choir, tenor soloist, and chamber orchestra, was a semifinalist in the first annual Sorel Organization's composition competition in 2007.

Dolphin has performed as a soprano with a variety of ensembles, including the Waverly Consort, Voices of Ascension, Musica Sacra, The New York Virtuoso Singers, Pro Arte Singers, Music in a Sacred Space, Vox Vocal Ensemble, Early Music New York, and The San Francisco Symphony under the direction of Michael Tilson Thomas. She has performed with the Mark Morris Dance Group at BAM and with the New York City Ballet at Lincoln Center. She sang the solo soprano part in Roger Davidson's Missa Universalis, as well as in " Becoming," by Joshua Penman, in 2004 premiere at Merkin Concert Hall. Dolphin has performed at the Verbier Music Festival in Switzerland under the direction of James Levine, in the Bard Summerspace series with Leon Botstein, and on tour in Europe with Musica Viva, directed by Walter Klaus.

Julie's Notes: "Stone Soup: A Mini-Orationario Containing a Denial, and a Seduction in the Form of a Tangie" is based on an old folk tale about three soldiers rampaging home from "the wars" and the manner in which they transform a dubious reception by suspicious villagers into a delicious triumph of trust and cooperation.
Texts

Modern Musick
We are met for a concert of modern invention;
To tickle the ear is our present intention.
The audience are seated expecting to be treated
With a piece of the best.
And since we all agree to set the tune on it,
The author's darling key he prefers to the rest
Let the bass take the lead and firmly proceed
Till the parts are agreed to fuge away.
Let the tenor succeed and follow the lead
Till the parts are agreed to fuge away.
Let the counter inspire the rest of the choir
Inflam'd with desire to fuge away.
Let the treble in the rear no longer forbear,
But expressly declare for a fuge away.
Then change to brister time and up the ladder climb,
And down again; then mount the second time and end the strain.
Then change the key to pensive tones
And slow in treble time the notes exceeding low
Keep down a while then rise by slow degrees;
The Process will surely not fail to please.
Thro' common and treble we jointly have run
We'll give you their essence compounded in one
Altho' we are strongly attached to the rest
Six-four is the movement that pleases us best.
And now we address you as friends to the cause;
Performers are modest and write their own laws.
Altho' we are sanguine and clap at the bars,
'Tis part of the hearers to clap their applause.
—William Billings

Scarbrough Fair
Are you going to Scarbrough Fair, parsley, sage, rosemary, and thyme?
Remember me to one who lives there. She once was a true love of mine.
Tell her to make me a Cambric shirt, parsley, sage, rosemary, and thyme.
Without no seam or needlework. Then she'll be a true love of mine.
Tell her to find me an acre of land, parsley, sage, rosemary, and thyme.
Between the salt water and the sea strand, then she'll be a true love of mine.
Tell her to reap in a sickle of leather, parsley, sage, rosemary, and thyme.
And to gather in all a bunch of leather. Then she'll be a true love of mine.
—Traditional

Souvenirs
Here is a poem that my lady sent down
Some morning while I was away.
Wrote on the back of a leaf that she found
Somewhere around Monterey.

And here is the key to a house far away
Where I used to live as a child.
They tore down the building when I moved away
And left the key unreconciled.

And down in the canyon the smoke starts to rise.
It rides on the wind till it reaches your eyes.
When faced with the past the strongest man cries.

And here is a sunrise to set on your sill.
The ghosts of the dawn moving near.
They pass through your sorrow and leave you quite still.
Sitting among souvenirs.
—Dana Fogelberg

Lullaby
Take therefore no thought for the morrow.
for the morrow shall take thought for the things of itself.
Sufficient unto the day is the evil thereof.
—Matthew 6:34, (King James Version)

Three Widow Songs
Ballade with Christine de Pisan
Sculps sey I am a small woman waiting
sculps to be alone
sculps the way my sweetheart left me
sculps without companion, without master
sculps grieving angrily, wakefully
sculps more lost than anyone
sculps the way he left me.
Solely

Alone at doors and windows
and in blind corners

Solely

I feed on tears

Solely

Some soft, some loud

Solely

It suits me best
to be closed inside a room

Solely

the way he left me.

In whatever place

I wander

more alone

than any creature

and I am sunk

in frequent weeping

the way he left me.

Prince, say

sorrow begins

surrounds

and darkens me like fruit

the way he left me.

---Sarah White

Note Christine de Pisan (1363–1410) is recognized as Europe's first professional woman writer. Born in Venice, she spent most of her life in France, first in Paris and then in the abbey at Poissy. When denied an inheritance after the untimely death of her husband, she turned to writing to support herself, her mother, her three daughters, and a niece. Through commissions from wealthy court patrons, who hired her to compose verse on their romantic exploits, she amassed a corpus of hundreds of love ballads and other shorter forms.

Her most successful works are The Book of the City of Ladies and The Treasure of the City of Ladies, the most extensive among her several writings extolling the social value of women and denouncing the misogyny in men's writing and in patriarchy at large. Her final work was a poem eulogizing Joan of Arc.

Song from Cymbeline

Fear no more the heat of the sun.
I've brought
you to Maine where the sun burns less
and I've brought your hat

though it's I who wear it,
I who gave
your clothes away

--your worldly task was done--
but I kept the hat.

Oath on the First Anniversary

By the silver buckle
on Mozart's shoe and by his clean
collar, by Diderot,
and Moléran's Misanthrope,
and by the hares on Poussin's brush, I swear,
sweet avatar of all those men,
I gave you what I will not give again.

And when King Henri offers me Paris
on condition I give up what I love most,
I'll answer: "It's a pretty town,
your majesty, but take it back
for heaven's sake
and leave me my good ghost."

---Sarah White

Un petit hainoir

La sauterelle

Voici la fine sauterelle,
La nourriture de saint Jean.
Puisent mes vues être comme elle,
Le régal des meilleures gens.

La chenille

Le travail mène à la richesse.
Pauvres poètes, travaillons!
La chenille en peint sans cesse
Devient le riche papillon.

La paix

Pacis, amis, amantes mère,
Quelques sont cruel ceux qui nous aiment!
Tout notre sang coule pour eux.
Les bien-aimés sont malheureux.

Fear no more the ill-dreaded thunder-storms

in Maine where I'm alone
with the hat, the sun, the thunder,
and the dread.
La mouche
Nos mouches savent des chansons
Que leur apprient en Norvège
Les mouches ganiques qui sont
Les divinités de la neige.

—Guillaume Apollinaire

Morning Group 2
In der Frühle

In der Frühle habe ich den Stadt nie gesehen.
Heute bin ich zwischen den Zeitungsjungen
gegangen, den Männern, die den Asphalt mit
Wasser überspielen, und den Ochsenkarren mit
dem frischen Gemüse von Land.... Mit jedem
Schritt wurde ich lustiger. Ich habe immer
gehört, wenn man liebt, geht man auf wollen,
aber das Schöne ist, das man auf der Erde geht,
dem Asphalt.... Die Hälseinnissen sind in der
Frühle wie Schutthaufen, in denen Lüfter
angestaut werden, wenn der Himmel schon
rosa und noch durchsichtig, weil ohne Staub
ist.... Es gehörte euch viel, wenn ihr nicht liebt
und eine Stadt seht in der Stunde, wo sie sich
vom Lager erholt wie ein stürmischer alte
Handwerker, der seine Lungen mit frischer Luft
volldumpf und nach seinem Handwerk nagt,
wie die Dichter singen.

—Bertolt Brecht

...at six exactly...
at six exactly
the alarm tore
two slits in her cheeks. A brain peered at the dawn.
she got up
with a gashing yellow yawn
and tottered to a glass bumping things.
she picked wearily something from the floor
her hair was mussed, and she coughed while tying strings
— e. e. cummings

Alba
When the nightingsale to his mate
Sings day-long and night late
My love and I keep state
In bower
In flower,
'Till the watchman on the tower
Cry:
"Upr Thou rascal, Rise,
I see the white
Light
And the night
Flies."

—Ezra Pound

Stone Soup: A Mini-Oratorio Containing a Denial,
and a Seduction in the Form of a Tango

I: I know a story
I know a story, it's my favorite one:
There were three soldiers, when the war was done
They came to our village (long before I was born),
Tired and hungry on a cold winter morn.

II: The war was hell
Soldiers, we know what soldiers want,
We know they take what they want.
The war was hell, we learned its lessons well.
Brother fighting brother, friend against former friend.
The war was hell, we learned its lessons well.

Turn away from your neighbor, turn the stranger away.
Make sure no one sees, no one hears, no one knows,
No one takes what you have kept from the light of day.

III: What soldiers want
I know what I want: A comfortable bed.
I could sleep in peace, now the war is done.

I know what I want: A fresh loaf of bread.
I could eat in peace, now the war is done.

I can't remember how it was before;
I want nothing, all I know is war.
So many are missing: all the wounded and dead.
I want—nothing. The war’s still in my head.

There were three soldiers, tired and hungry.
They came to our village when the war was done.

We know what soldiers want.
We know they take what they want.
The war was hell, we learned its lessons well.
Turn away, turn away.

IV: Recitative
We ask for shelter and sustenance.
But you have none (so you say).
We’ve no wish to grieve you,
But tell us first, before we leave you:

V: Stone Soup
In a village nice as this one, there must be some stones
In a village so lovely, surely two or three stones

He did say “stones.”

Smooth, round stones as big as my hand
And with only a few we’ll make something grand

We will?

We will.

A big, heavy kettle—I’ve sure could be found
And plenty of water—there’s plenty around.

We’ve got... a lot... of water.

Stones and water are easy to fix
If a handful of salt could go into the mix

Mix? What mix?

Stone soup, of course,
Like we made for the king.
If you’ve got stones and water and salt
You’ve got everything!

Almost everything... Perhaps a potato for soup such as this
Maybe a carrot that no one will miss
I might have one.

That makes good soup, as soon you shall see,
But onions improve it tremendously.
I’ve got onions, lots of onions.

Now, stone soup is better when eaten with bread.
One loaf? Or two?

It also goes down well with ale, with a fine, foamy head.
I’ve a leg! And wine? Will wine do?
The king had cabbage, the last time we dined,
He also had turnips, and he didn’t mind.

We wouldn’t mind!

Now, I must confess it: I’ve got soup bones to spare.
I knew it!
And I’ve got some barley hidden under a chair.
I almost eat on it!
Just this morning—though I don’t like to boast...
Since when?
I made an especially tasty roast.

(I know what I want...)

Now, what would a feast be without something sweet?
(Soup, soup, beautiful soup)
I’ll bring cake, I’ll bring pie, I’ll bring buns—We’ll have so much to eat.
I’ll bring pickles, I’ll bring cheese, I’ll bring fruit.
Bring your fiddle, bring your drums, bring your flute.
And we’ll dance after stone soup
Like they made for the king!
Not just with stones and water and salt,
But with everything.
Stone soup, what a marvelous stew
When you’re sure that you know all the world has to show,
You learn something new.
VI: Stay here
I know what I want: I want to stay here,
Learn to live in peace, and bury the dead.

I know what I want: I want to stay here.
I will find in peace, a place to lay my head.

I know what I want: I want to stay here.
Here my hangers cease.

One lives by more than bread.

They stayed in our village, and that very day
Grandpa met Grandma, never went away,
And no one goes hungry, now that we know the source:
It's always easy to make Stone Soup, of course!

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Our concerts would not be possible without a great deal of financial assistance. Confluction would like to thank the following, who have generously provided financial support for our activities over the past year.

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Many thanks to Robby Moss and FloraCulture for the unique and beautiful florals.
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