



nature abounds!

Saturday, October 15, 2022 at 7:30 pm

st. stephen's episcopal church, wilkes-barre

Sunday, October 16, 2022 at 4:00 pm*

first presbyterian church, clarks summit

Arcadia Chorale opens its 2022-2023 concert season with a reflection on the beauty of our NEPA region. Through themes of air, water, land, and stars, we honor the landscapes that sustain us.

*The Sunday concert is presented as part of the Arts at First Presbyterian Concert series. This concert is free, and a free-will offering will be taken.

**Arcadia**
C H O R A L E

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air

The Cloud Ēriks Ešenvalds
(b. 1977)

Across the Vast, Eternal Sky Oja Gjeilo
(b. 1978)

water

The Seal Lullaby Eric Whitacre
(b. 1970)

Emerald Stream Seth Houston
(b. 1974)

land

Chère Fleurs Jules Massenet
(1842 – 1912)

All in green went my love riding (*earthsongs*, no. 4) Ronald Perera
(b. 1941)

- intermission -

stars

Hymne au Soleil Lili Boulanger
(1893 – 1918)

Madison Zahorsky, soloist

Sure on This Shining Night Morten Lauridsen
(b. 1943)

The Stars are with the Voyager Eleanor Daley
(b. 1955)

The Same Sun Shine Bob Chilcott
(b. 1955)

our promise

Earth Song Frank Ticheli
(b. 1958)

The Promise of Living Aaron Copland
(1900-1990)

Tsukasa Waltich, Piano I
Kathy Brink, Piano II



If you feel comfortable gathering for some refreshment and social time, please join us for a reception following the concert. Local artists were invited to have several of their pieces on exhibition during our reception. Please be sure to stop by the different displays of Northeast Pennsylvania beauty.

- notes on the program -

The Cloud

Music: Ēriks Ešenvalds

Text: Sara Teasdale

Latvian composer Ēriks Ešenvalds composed “The Cloud” in 2016. The Key Ensemble from Turku, Finland, gave its premiere in August of 2016 with Romāns Vanags conducting. The piece is composed for SATB choir with divisi. The text is authored by Sara Teasdale (1884-1933). This stunning piece opens with the Chorale singing in eight parts. The harmony and texture of the composition is thick and rich. The middle section of the work contrasts with the beginning of the work being simpler and quieter as the sopranos sing the melody softly while the altos, tenors, and basses sing tone clusters. The piece ends quietly on the text, “But oh do the pines on the mountain’s crest / Whispering always, ‘Rest, rest.’”

I am a cloud in the heaven's height,
The stars are lit for my delight,
Tireless and changeful, swift and free,
I cast my shadow on hill and sea –
But why do the pines on the mountain's crest
Call to me always, "Rest, rest?"

I throw my mantle over the moon
And I blind the sun on his throne at noon,
Nothing can tame me, nothing can bind,
I am a child of the heartless wind –
But oh the pines on the mountain's crest
Whispering always, "Rest, rest."

Across the Vast Eternal Sky

Music: Ola Gjeilo

Text: Charles Anthony Silvestri

This composition is the story of the phoenix, rising from ashes. In his notes for Walton’s edition of the piece, poet Charles Anthony Silvestri comments:

When Ola first approached me about a text for this piece we discussed several premises, including beginning with the last line of a previous collaboration, *Tundra*. The line, “Across the vast, eternal sky,” was the starting point of a discussion which eventually came around to the idea of a phoenix, a twist on the theme of rebirth (and the subject of other collaborations with Ola). The legend of the firebird offered creative opportunities to explore the themes of spiritual growth and renewal. It is interesting how a piece of music takes shape, especially one which is the product of dynamic collaboration. Ola shared with me some early musical material with which he was already experimenting, and I began to write a lyric to match what he had given me.”

Weary, I fly,
Across the vast eternal sky,

High in the heavens,
Where awaits my destiny.

Grey skies are thickening;
Soon now my time will come,
Time to return home
'Cross the vast eternal sky.

When I was young I flew in the velvet night;
Shining by day, a firebird bathed in light!
Grey now my feathers, which once were red and gold;
My destiny to soar up to the sunlight!

Sunlight shines on my face;
This is my grace, to be
Restored, born again,
In flame!

Do not despair that I am gone away;
I will appear again
When the sunset paints
Flames across the vast eternal sky!

The Seal Lullaby

Music: Eric Whitacre

Text: Rudyard Kipling

Whitacre's "The Seal Lullaby" is a beautifully composed piece, mimicking the give and take or flow of the sea as if rocking a baby seal to sleep. The Seal Lullaby is the introductory verse to the poet Rudyard Kipling's "The White Seal," one of the tales in *The Jungle Book*. In his notes of the Hal Leonard edition of the piece, Eric Whitacre comments about the gestation of the work:

I received a call from a major film studio...and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited [and] said yes. The creative execs with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic film based on Kipling's *The Seal Lullaby*...*The Seal Lullaby* is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup.

Unfortunately, the film company decided not to move forward with Whitacre's music, but fortunately for choral music lovers across the globe, the Towne Singers (Pasadena, California) commissioned this arrangement in 2008 for all to sing, hear, and appreciate.

Oh! hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us
At rest in the hollows that rustle between.
Where billow meets billow, there soft be thy pillow;
Ah, weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas.

Emerald Stream

Music and Text: Seth Houston

“Emerald Stream” is musically inspired from the “shape-note” tradition that developed in New England from the late 1700’s to the early 1800’s. Houston composed this piece at the age of 17 while taking a month-long canoe trip in northern Canada.

Come, now, and gather in the glade
Where the Em’rald Stream and the Evening Shade,
And meditate on the works He’s made,
Great God, our sov’reign Lord.

Join us, now, the meadow is green
And the waters pure and the woods serene
And the flowing air is fresh and clean
Where God his blessings pour’d.

See the wind come down,
Hear it whistle as it blows,
It brings us sun and it brings us snows,
A blessing from above.

And the sun comes up,
And the sun goes down,
And the stars and the moon go ’round and ’round,
In witness to His love.

Hear, now, ye sons of men,
For danger lurks in this great garden;
The Lord will visit once again
To see what we have done.

As God is the shepherd and we are the sheep,
We our mother Earth must keep,
Maintain the air, protect the deep;
At Judgment Day He’ll come.

See the Lord come down,
Hear Him whistle as he goes,
He bears a thunderbolt and a rose,
Remember all his pow’r.

See the Lord come down, face shining bright,
His holy feet are soiled
But his robe is white;
You will regret that hour.

So, now, my people beware,
You’re in charge of the seas and the earth and the air,
You’d better take extr’ordinary care
Of the Earth, our only home.

All glory be to God on high,
Shout praises loudly to the sky,
Listen to the Earth and hear her cry,
And in Heaven forever roam.

Chère Fleurs

Music: Jules Massenet

Text: Marc Legrand

“Chère Fleurs” is the third movement from *Chansons des Bois d'Amaranthe*, Massenet’s first cycle for vocal quartet. It was composed in 1900 and published in 1901. The publisher, Alliance Music Publishing, describes the piece as follows:

The third movement, “Chère Fleurs,” the first movement for all four voices, finds the poet speaking to the spring flowers. He warns them about the wind, “which speaks too much of faithful love,” and reminds them that “faithful love speaks less.” The musical style of this movement is in stark contrast to the preceding movements. After a piano introduction, the voices, unaccompanied, sing music that evokes the spirit of the Renaissance madrigal.

Chères fleurs, ne vous fiez point
Au vent qui vous frôle de l'aile!
Il parle trop d'amour fidèle:
L'amour fidèle parle moins.

Dear flowers, do not trust anymore
The wind that brushes past you with its wing!
It speaks too much of faithful love:
Faithful love speaks less.

All in green went my love riding

Music: Ronald Perera

Text: E.E. Cummings

Enjoy Ronald Perera’s own words describing the song cycle, *earthsongs*, of which “All in green went my love riding,” is the fourth movement:

earthsongs is a celebration of the renewing force of spring, the instinctual, erotic side of human nature, and the hand of God in the natural world. The six poems of E. E. Cummings that form the text are drawn from Cummings' earliest published work, *Tulips and Chimneys* (1923), except “i thank You God,” which is from the collection *Xiape* (1950). The poems are by turns satirical, ambiguous, lyrical, romantic, sensuous, ecstatic. Often deceptively simple, they are never commonplace. The musical settings are predominantly lighthearted, with diatonic, modal melodic writing, triadic harmonies, and easily perceived meters. They do, however, contain frequent twists and ambiguities that serve to make melody and harmony as elusive as some of the poet's imagery.”

All in green went my love riding
on a great horse of gold
into the silver dawn.
four lean hounds crouched low and smiling
the merry deer ran before.

continued on page 10

continued from page 7

Fleeter be they than dappled dreams
the swift sweet deer

the red rare deer.
Four red roebuck at a white water
the cruel bugle sang before.

Horn at hip went my love riding
riding the echo down
into the silver dawn.
four lean hounds crouched low and smiling

the level meadows ran before.
Softer be they than slippered sleep
the lean lithe deer

the fleet flown deer.
Four fleet does at a gold valley
the famished arrow sang before.
Bow at belt went my love riding
riding the mountain down

into the silver dawn.
four lean hounds crouched low and smiling

the sheer peaks ran before.
Paler be they than daunting death
the sleek slim deer

the tall tense deer.
Four tall stags at a green mountain

the lucky hunter sang before.
All in green went my love riding
on a great horse of gold

into the silver dawn.
four lean hounds crouched low and smiling
my heart fell dead before.

- intermission -

Hymne au Soleil

Music: Lili Boulanger

Text: Jean-Francois Casimir Delavigne

Colette Ripley provides context for this piece: *Hymne au Soleil* was completed in July of 1912. It was first performed in February, 1913, by the Société Chorale d'Amateurs Paris and was later dedicated to the Count de San Martino e Valperga, a friend of the Boulangers. The text is taken from the play *Le Pariah* (1833) by Casimir Delavigne (1783-1849), a French playwright who also wrote dramatic and lyric poems.

Du soleil qui renaît bénisons la puissance;
Avec tout l'univers célébrons son retour
Couronné de splendeur, il se lève, il s'élance.
Le réveil de la terre est un hymne d'amour.
Sept coursiers qu'en partant le Dieu contient a piene,
Enflamment l'horizon de leur brûlante haleine.
O soleil fécond, tu parais!
Avec ses champs en fleurs, ses monts, ses bois épais,
La vaste mer de tes feux embrasée,
L'univers plus jeune et plus frais,
Des vapeurs du matin sont brillant de rosée!

Translation:

Let us bless the power of the reborn sun;
With all the universe, let us celebrate its return.
Crowned in splendor, it rises and bounds forward.
The awakening of the earth is a hymn of love.
Seven steeds that God can scarcely restrain,
Set fire to the horizon with their burning breath.
O sun fertile, you appear!
With its flowering fields, its mountains, its dense woods,
The vast sea burning with your fire,
The universe, younger and fresher
The mists of morning arise sparkling from the dew.

Sure on This Shining Night

Music: Morten Lauridsen

Text: James Agee

“Sure on This Shining Night” is the third movement of the choral cycle *Nocturnes*, based on poems by Rilke, Neruda and Agee. In a video from the University of Southern California, where Lauridsen is a faculty member, he comments that this piece is “set in a style. . .that shows my great affection for the great American song writers of the Broadway stage [including Jerome Kern and Richard Rodgers, whom I place] alongside the great classical art song composers Schumann, Schubert and Brahms. They have left us music that is timeless.” Lauridsen continues to explain that what is most important to highlight about “Sure on This Shining Night” are the long lyrical lines.

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder wand'ring far alone
Of shadows on the stars.

The Stars are with the Voyager

Music: Eleanor Daley

Text: Thomas Wood

Eleanor Daley's work has appeared on many concert programs, including the University of Toronto's *Music of the Americas* performance in 2013, which featured conductors such as Ana Alvarez, Hilary Apfelstadt and David Holler. Here, program notes tell us: "Eleanor Daley is one of Canada's most successful and gifted composers of choral music. Her choral music is rich in imagination and lyricism, as is evident in the beautiful 'The Stars are with the Voyager.' She is currently the Director of Music at Toronto's Fairlawn Avenue United Church. She has accompanied both the Amadeus Choir and the Bach Children's Choir and has written commissions for many choral organizations throughout the Canada and the U.S."

The stars are with the voyager
Wherever he may sail;
The moon is constant to her time;
The sun will never fail;
But follow, follow round the world,
The green earth and the sea,
So love is with the lover's heart,
Wherever he may be.
Wherever he may be, the stars
Must daily lose their light;
The moon will veil her in the shade;
The sun will set at night.
The sun may set, but constant love
Will shine when he's away;
So that dull night is never night,
And day is brighter day.

The Same Sun Shine

Music: Bob Chilcott

Text: Robert Louis Stevenson

Bob Chilcott's "The Same Sun Shine" is a beautiful and uplifting piece that is quick and bright. The work is in six to eight voice parts; however, Chilcott gives the impression that the piece is composed for a double choir, especially when the Chorale sings the end of the refrain, "See the same sun shine above."

The text is excerpted from a poem of a different name, "Swallows Travel To and Fro" written by Robert Louis Stevenson. This wonderful poem focuses on how the sun brings so much life to us all.

Swallows travel to and fro,
And the great winds come and go,
And the steady breezes blow,
Bearing perfume, bearing love.
Breezes hasten, swallows fly,
Towered clouds forever ply,
And at noonday, you and I
See the same sunshine above.

Dew and rain fall everywhere,
Harvests ripen, flowers are fair,
And the whole round earth is bare
To the moonshine and the sun;
And the live air, fanned with wings,
Bright with breeze and sunshine, brings
Into contact distant things,
And makes all the countries one.

Earth Song

Music and Text: Frank Ticheli

Written in 2006, “Earth Song” is one of Frank Ticheli’s compositions for which he is also the poet. He describes this beautiful work for us:

“Earth Song” is one of only a few works that I have composed without a commission . . . I felt a strong impulse to create something that would express my own personal longing for peace. It was this longing which engendered the poem’s creation. I knew I had to write the poem myself, partly because it is not just a poem, but a prayer, a plea, a wish – a bid to find inner peace in a world that seems eternally bent on war and hatred. But also, the poem is a steadfast declaration of the power of music to heal. In the end, the speaker in the poem discovers that, through music, he is the embodiment of hope, peace, the song within the Song.

Ticheli continues: “Perhaps music has the power not only to nurture inner peace, but also to open hearts and ears in a world that desperately needs love and listening.”

Sing, Be, Live, See...

This dark stormy hour,
The wind, it stirs.

The scorched earth
cries out in vain:

O war and power,
You blind and blur.
The torn heart

cries out in pain.

But music and singing
Have been my refuge,
And music and singing
Shall be my light.

A light of song
Shining strong: Alleluia!
Through darkness and pain and strife, I’ll
Sing, Be, Live, See...

Peace.

The Promise of Living

Music: Aaron Copland

Text: Horace Everett

“The Promise of Living” is the last musical number in the first act of the opera, *The Tender Land*. Originally, *The Tender Land* was created for a TV movie. Unfortunately, the studio canceled the project. The opera’s premiere took place in April 1954 at the New York City Opera Company. Copland decided to edit the opera and the revised versions were performed later in 1954 and in 1955, at Tanglewood and Oberlin College, respectively.

As we practice good stewardship of the land, air, and water around us for future generations, we’re reminded that, “By working together we’ll bring in the harvest.” We’re also reminded that “the promise of living, the promise of growing, the promise of ending is labor and sharing and loving.” May it be so.

The promise of living
With hope and thanksgiving
Is born of our loving
Our friends and our labor.
The promise of growing
With faith and with knowing
Is born of our sharing
Our love with our neighbor.

The promise of living
The promise of growing
Is born of our singing
In joy and thanksgiving.
For many a year I’ve known this field
And know all the work that makes her yield.
Are you ready to lend a hand?
I’m ready to work, I’m ready to lend a hand.
By working together we’ll bring in the harvest,
the blessings of harvest.

We plant each row with seeds of grain,
And Providence sends us the sun and the rain.
By lending a hand, by lending an arm
Bring out, bring out from the farm
Bring out the blessings of harvest.

Give thanks there was sunshine,
Give thanks there was rain,
Give thanks we have hands
To deliver the grain.
O let us be joyful,
O let us be grateful to the Lord
For his blessing.

The promise of ending
In right understanding
Is peace in our own hearts
And peace with our neighbor.

The promise of living
The promise of growing
The promise of ending
Is labor and sharing and loving.

Program notes compiled by Matthew Rupcich.

arcadia chorale

Matthew Rupcich, Music Director
Tsukasa Waltich, Accompanist

sopranos -

Catherine Carter
Hannah Eastman
Rebecca Elfman
Martina Reid
Samantha Schumacher
Kathleen C. Shucosky
Gabriella Tolerico

altos -

Jamie Bottger
Kathy Brink
Mariane Ferrantino
Meredith Huveneers
Susan Minsavage
Evelyn B. Munley
Madison Zahorsky
Abigail Zieger

basses -

Paul Doherty
Ethan Fritz
John Kear
J. Llewellyn Miller
Conrad Stewart
John Weiss

tenors -

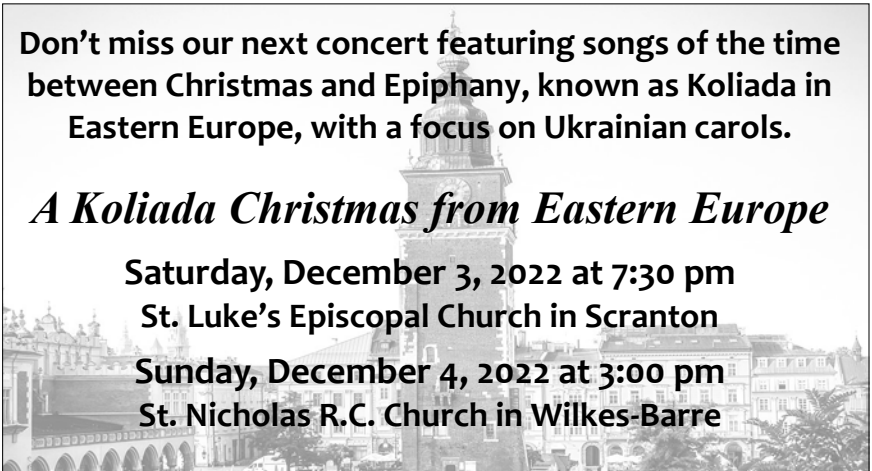
Anthony D'Andrea
Eric Hodgson
Wes Poole
John Tobey, Jr.

Don't miss our next concert featuring songs of the time between Christmas and Epiphany, known as Koliada in Eastern Europe, with a focus on Ukrainian carols.

A Koliada Christmas from Eastern Europe


**Saturday, December 3, 2022 at 7:30 pm
St. Luke's Episcopal Church in Scranton**

**Sunday, December 4, 2022 at 3:00 pm
St. Nicholas R.C. Church in Wilkes-Barre**




We thank the following contributors and helpers for their generosity and support.

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 *Lackawanna County Arts & Cultural Grant, a program of the Lackawanna County Commissioners Jerry Notarianni, Debi Domenick, Esq., and Chris Chermak*
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Laura Worrell Dorothy A Lehman & Gregory B. O'Connell

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