

# Wow! 20 years

Featuring the world premier of  
*Three Essential Prayers* by Philip Silvey

Saturday June 4, 2022  
*Norwich Congregational  
Church*

Sunday, June 5, 2022  
*First Congregational Church  
of Lebanon*

*Music for Women's Voices*  
**CANTABILE**

Kathy Sherlock-Green *Director*  
Jeanne Chambers *Pianist*





## *Intermission*

**Gloria** RV 589

By Antonio Vivaldi (1678-1741)  
Arranged for SSA by Desmond Ratcliffe

1. Gloria in excelsis Deo
2. Et in terra pax hominibus
3. Laudamus te

*Meg Falcone, Soprano and Elaine Lenz, Soprano*

4. Gratias agimus tibi
5. Propter magnam gloriam
6. Domine Deus, Rex coelestis

*Jesse White, Soprano*

7. Domine Fili unigenite
8. Domine Deus, Agnus Dei

*Katharine Strong, Alto*

9. Qui tollis peccata mundi
10. Qui sedes ad dexteram Patris

*Sara Norcross, Mezzo Soprano*

11. Quoniam tu solus sanctus
12. Cum Sancto Spiritu

# Program Notes

WELCOME to our concert today. Wow! This is our first series since the initial Covid shutdown of 2020 and our first opportunity to openly celebrate our 20th Anniversary as a choral ensemble. We are honored and excited to present the world premiere of Philip Silvey's Three Essential Prayers commissioned by Cantabile to celebrate this milestone.

Our program today is a combination of plans made, plans thwarted, and new plans invented. Back in 2020 we commissioned Mr. Silvey to write our anniversary piece slated to be performed in June, 2021. Covid hung on much longer than anyone could have anticipated and there were no public choral performances that spring. In early January this year we were weeks away from presenting Vivaldi's Gloria when we made the difficult decision to postpone again (thanks omicron). In the interim we have met via Zoom, in cars in a parking lot utilizing a radio controlled sound system, and then finally this fall rehearsing in the same room but distanced, masked, and with windows opened.

I've based today's programing on those three essential prayers; help, thanks, wow. Some of the music was learned in that parking lot, some is from concerts unsung, and some is brand new and will be heard by an audience for the first time. All was prepared like a prayer in our hearts that a day like today would finally come.

## Pleni Sunt Coeli, Sanctus

We open with a pair of pieces written hundreds of years apart, but related by text. Italian composer Francesco Durante was a leading composer of church music and an outstanding teacher of international repute. His brief, but energetic Pleni sunt coeli is a partial setting of the full "Sanctus" text taken from the Latin Mass. We'll lead this directly into Hyun Kook's contemporary Sanctus. Dr. Hyun Kook MD, PhD, holds his degrees from Chonnam National University Medical School in Gwangju, South Korea where he is currently a professor. Though he received no formal music education, he started writing music in 2005 and has become famous in Korea as a choral composer. His compositions, which number in the hundreds, are widely performed in the US.

## Ave Generosa

Dale Trombore is a Los Angeles based composer and writer whose music has been praised by the New York Times for its "soaring melodies and beguiling harmonies deployed with finesse." We will sing her Ave Generosa adapted from a text by Hildegard of Bingen (1098-1179), a German Benedictine abbess and polymath active as a writer, composer, philosopher, mystic, visionary, and as a medical writer and practitioner during the High Middle Ages. She is one of the best-known composers of sacred monophony, as well as the most recorded in modern history. Ave Generosa is a Hymn to the Virgin Mary which Trombore has set in English.

## Jewett

If you grew up singing hymns out of a hymnal, you might have an inkling that there are some texts that appear with a variety of tunes. Early singing books contained a variety of metric tunes that could be used for any text written in the same meter. “Amazing Grace” is in a Common Meter (8.6.8.6.) and can be sung to any tune in common meter. Jewett is a common meter tune by R.F.M. Mann who was a member of the Southern Musical Convention of the Sacred Harp founded in 1867. He adds a refrain to the familiar text by John Newton (1725-1807). Today we sing a three-part arrangement of Jewett by Aaron Humble, a former member of the professional low voice choral ensemble “Cantus” based out of Minneapolis, Minnesota.

~ Kathy Sherlock-Green, Music Director

## Three Essential Prayers

Over the time it took to compose Three Essential Prayers, the world experienced a global pandemic, a racial reckoning, and the beginning of a war. If there ever was a time for prayer, this is it.

Anne Lamott’s meditative book Help, Thanks, Wow: Three Essential Prayers provided the inspiration and structure for my setting of this universal set of prayers, a Missa Brevis of sorts that refers only to “you,” the great other, without naming God in any specific tradition of faith. As I read through the book, I identified phrases I felt captured the essence of the prayers. The text of the liturgical Roman Mass has been set to music innumerable times over centuries. I decided to translate Lamott’s words into Latin for a few key words and phrases when it made the text more singable and perhaps more timeless. Specifically, I settled on three Latin words to represent the prayers: *adiuva* (help), *gratias* (thanks), and *mirabilia* (wonderful).

All three prayers follow a pattern: a simple utterance in response to a circumstance or feeling. Sometimes this happens involuntarily. A sharp pain elicits an outcry. We spontaneously “oo” and “ah” at extraordinary sights. Throughout our daily lives, we continually encounter situations that provide an opportunity for response. If we sleepwalk through life, however, we may be less responsive, out of touch with ourselves and our surroundings. Being alive means being responsive. Responding to hurt, to the gifts we are granted no matter how small, to the wonders right in front of us. Our chosen response changes how we see things or in the words of C. S. Lewis, “prayer changes me.” Asking for help makes us feel less alone and helpless. Giving thanks reminds us we still have good in our lives. Saying “wow” means we notice the wonders around us.

*Continued ~*

*Program notes, continued*

The act of singing slows down speech and makes it more like prayer. Repetition, common in musical settings of short texts, is another attribute of prayer. I sought to animate the words I chose from Anne Lamott's book in ways that followed the natural rise and fall of the syllables and phrases. I noted that "wow" is really a series of vowels: oo-ah-oo, as is "ow" (ah-oo) in response to pain. I musicalized these by having singers sustain vowels as expressive, untranslatable vocal sounds.

As I developed this composition, I kept in mind our current cultural and societal anguish and the cry for help that often originates from a specific point of pain. Over centuries, composers have used the interval of a minor second to create aural tension in need of release. For me, the interval of a half step, specifically between a white key above a black key on the piano, captures piercing pain, a visual and aural reminder of a white police officer kneeling on the neck of a black man pleading for relief. This led me to the key of G# minor, where B (white key) creates dissonance with A# (black key). This clash of sounds reflects the profound dissonance we sometimes feel in life. My hope is that our prayers change us, bringing us closer to points of resolution.

*~Philip Silvey, Composer*

Gloria

Antonio Lucio Vivaldi composed Gloria RV 589 in Venice, probably in 1715, for the choir of the Ospedale Della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' "anonymous" fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many of the sacred works for the Ospedale, where he spent much of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional "Gloria" from the Latin Mass in twelve varied cantata-like sections. The wonderful sunny nature of the Gloria, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal.

Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave. For two centuries after his death, the Gloria lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella which was not considered authentic but rather an embellishment of the original. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, NY. (*From program notes by Peter Carey of the Royal Free Singers.*)

# Text Translations

## Pleni Sunt Coeli

*Pleni sunt coeli et terra gloria tua.* Heaven and earth are full of your glory.  
*Hosanna in excelsis!* Hosanna in the highest!

## Sanctus

*Sanctus, Sanctus, Sanctus* Holy, holy, holy  
*Dominus Deus Sabaoth* Lord God of Hosts.  
*Pleni sunt Caeli et terra gloria tua.* Heaven and earth are full of your glory  
*Hosanna in excelsis* Hosanna in the highest  
*Benedictus qui venit in nomine Domini.* Blessed is he who comes in the name of  
*Hosanna in excelsis* the Lord. Hosanna in the highest.

## Gloria RV 589

1. *Gloria in excelsis Deo;* *Glory to God on high;*
2. *Et in terra pax hominibus bonae voluntatis.* *And on earth peace, good will toward men.*
3. *Laudamus te, benedicimus te, adoramus te, glorificamus te.* *We praise thee, we bless thee, we worship thee, we glorify thee.*
4. *Gratias agimus tibi...* *We give thanks to thee*
5. *Propter magnam gloriam tuam* *For thy great glory.*
6. *Domine Deus, rex coelestis, Deus pater omnipotens;* *Lord God, heavenly king, God the father almighty*
7. *Domine fili unigenite, Jesu Christe;* *Lord, the only begotten son, Jesus Christ;*
8. *Domine Deus, agnus Dei, filius patris, Rex coelestis, Domine Fili unigenite, qui tollis peccata mundi, miserere nobis.* *Lord God, lamb of God, son of the father, heavenly king, only begotten son, who takest away the sins of the world, have mercy on us.*
9. *Qui tollis peccata mundi, suscipe deprecationem nostrum.* *Thou who takest away the sins of the world, receive our prayer.*
10. *Qui sedes ad dexteram patris, miserere nobis.* *Thou who sittest at the right hand of the father, have mercy upon us.*
11. *Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.* *For thou alone art holy, thou alone art the Lord, thou alone are most high, Jesus Christ.*
12. *Cum sancto spiritu, in gloria Dei patris. Amen.* *With the holy spirit, in the glory of God the father. Amen*

*Music for Women's Voices*  
**CANTABILE**

## About Us

**Founded in 2001**, Cantabile is an auditioned chorus of 22 voices that performs a repertoire of women's choral literature across musical periods. Our name, Cantabile, is a musical term meaning "marked by a smooth, lyrical, flowing style."

*A note about Cantabile's 20-year history, by one of our founding singers, Dena Romero:*

In 2001, ten women choristers who couldn't keep from singing were in search of a chorus. Serendipitously, Charles Houmar, knowledgeable about music for female voices and under whose direction the women had sung before, expressed interest in forming a choir that could explore music written for women's voices. Out of this confluence – a need to sing and a director's availability - Cantabile was formed.

Cantabile's members and repertoire have changed over the years, but the commitment to performing music for women's voices remains. As we celebrate Cantabile's twentieth anniversary, we gratefully recognize the gifts, talents and time of previous Cantabile members that have made this milestone possible.

Cantabile grew to twenty women singers under Charlie's leadership with assistance from pianist and organist Chris Lundell. In 2010, Dartmouth voice teacher Erma Mellinger took on the role of music director with Jeanne Chambers as accompanist, followed by current director Kathy Sherlock-Green in 2016. Today, Cantabile is an auditioned chorus of as many as 25 voices.

Over the past twenty years, Cantabile has worked to advance the understanding and appreciation of women's choral music through learning and performing a repertoire of women's choral literature across musical periods. Cantabile is grateful to continue in its mission, building on the tireless work of previous Board Presidents Debra Grabill and Larissa Pyer.

*Through all the tumult and the strife I hear the music ringing.  
It sounds an echo in my soul, how can I keep from singing?*

*~From the Hymn by Robert Lowry*

*Music for Women's Voices*  
**CANTABILE**

*The Singers for this concert~*

Carol Barr	Karen Parker
Cami Su Buster	Kathy Parsonnet
Kathy Duhamel	Nancy Pellegrini
Meg Falcone	Susan Pierson
Janet Flanders	Dena Romero
Christine Hoffman	Joanne Sandberg-Cook
Elaine Lenz	Jo Shute
Liz McCormack	Katharine Strong
Lee Monro	Janet Watton
Sara Norcross	Jesse White

*The Board ~*

Cantabile is governed by a Board of Directors comprised of 5 singers. The Board is responsible for managing the operations of the group. Board Members for the 2021-22 concert season are:

Katharine Strong - President  
Lee Monro - Secretary  
Kathy Duhamel - Treasurer  
Liz McCormack - Member-at-Large  
Janet Watton - Member-at-Large

*The Guest Musicians*

Judy Wild, *violin*  
Maya Johnson, *violin*  
Marshall Mead, *viola*  
Erin Lord, *cello*  
Marylin Hill, *trumpet*  
Chris Rua, *oboe*

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# Bios

**Director Kathy Sherlock-Green** of Hanover, NH, has a 35-plus year career in the Upper Valley as a choral conductor, music educator, song leader, voice teacher, and singer. Currently she is the Director of Choral Music at the Norwich Congregational Church, where she directs its Senior and Youth Choir.

Kathy taught music at the Bernice A. Ray School in Hanover from 2013-2018 and at the Marion Cross School in Norwich from 1989-2005. Earlier in her career she taught in Orford and Lyme. Young singers from her ensembles have been chosen annually to participate in honor choirs at both the National and Eastern Division American Choral Directors Association Conferences since 2006.

Kathy was a founding member of the New Hampshire Master Chorale under the direction of Dr. Dan Perkins and sang with the ensemble from 2003-2015. She conducted its first annual Children's Choral Festival in 2011. Originally from Omaha, Nebraska, she received a Bachelor of Music in Education from the University of Nebraska at Lincoln.

**Accompanist Jeanne Chambers** of Hanover, NH, has served as accompanist for many area choruses, solo artists, and theatrical organizations, including the Handel Society of Dartmouth College, the Dartmouth Chamber Singers, the Hanover High School and Frances C. Richmond School choruses, and North Country Community Theater. After marking 20 years as accompanist for the Hanover High School chorus, Ms. Chambers "retired" to focus on teaching advanced piano students as well as working as a free-lance accompanist. Ms. Chambers holds a Bachelor of Music degree from Oberlin College and a Master of Music degree from The Juilliard School.

**Composer Philip Silvey** is Associate Professor of Music Education at the Eastman School of Music where he teaches undergraduate and graduate courses in music education and serves as the instructor of the Treble Chorus. He has appeared as guest conductor, clinician, and adjudicator in numerous states and directed state honors choruses in Maryland, Virginia, New York and New Jersey. He has presented interest sessions at state, regional, and national ACDA and NAfME conventions. His writings appear in the Journal of Research in Music Education, Music Educators Journal, and the Choral Journal. Santa Barbara Music, Carl Fischer, Boosey & Hawkes, and Hal Leonard publish his original choral compositions and arrangements.

# With Gratitude

## Concert Sponsors 2022

We are grateful for the financial support of the following donors and sponsors

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Nancy Pelligrini  
Susan Pierson  
Dena Romero  
Jeanne F. Rosenbauer  
Sandra Sharp  
Daniel and Nancy Strong

**Special thanks** to Christine Hoffman for her creativity in getting Cantabile's message out, and to Frank Hoffman for creating the wonderful video with Philip Silvey and Kathy Sherlock-Green (on our website).

The Cantabiladies wish to thank Kathy Parsonnet for her time and artistic talent put so lovingly into the development of our concert program, tickets and posters, and to Cami Buster for stage management.

Cantabile is deeply grateful to the support of the Choral Arts Foundation of the Upper Valley throughout the past two years. Through their support and ingenuity, choral groups around the area have been able to keep singing, whether in driveways in 2021 or in masked and in person this year.

This year, Cantabile moved its music library into the library at the Upper Valley Music School. We are thankful for the work of UVMS and CAFUV to make this move possible and look forward to expanding the reach and depth of our library of treble voiced works.



To find out more about Cantabile and its concert series,  
or to make a donation, please visit our website at  
[www.CantabileWomen.org](http://www.CantabileWomen.org)