



Brooklyn Community Chorus

Winter Concert

Saturday, January 20, 2024

Brooklyn Community Chorus

Exsultate, jubilate

Karl Jenkins (1944-)
Conductor: Steven Coburn

Muusika

Pärt Uusberg (1986-)
Conductor: Steven Coburn

Lo V'Chayil

Elliot Z. Levine (1949-)
Conductor: Catherine Aks

Soloists: Delaney Broberg and Gregory Brown

Ubi Caritas

Maurice Duruflé (1902-1986)
Conductor: Catherine Aks

Hela Rotan

Indonesian folksong arr. Ken Steven
Conductor: Catherine Aks

Ave Maria

Anton Bruckner (1824-1896)
Conductor: Steven Coburn

BCC Chamber Chorus

**Lo, How a Rose E'er Blooming
Over the Rainbow (with Lo How a Rose)**

Michael Praetorius (1571-1621)
Harold Arlen (1905-1986) and Yip Harburg (1896-1981)
arr. Richard Bjella
Conductor: Steven Coburn

Tap-Tap

Sydney Guillaume (1982-)
Conductor: Catherine Aks

Brooklyn Community Chorus

Sing, my Child

Sarah Quartel (1982-)
Conductor: Catherine Aks

Soloists: Nathan Collins and Mariko Watt
Djembe: Steven Coburn

Time After Time

Cyndi Lauper (1953-) and Rob Hyman (1950-)
Conductor: Catherine Aks

California Dreamin'

John Phillips (1935-2001) and Michelle Phillips (1944-)
arr. Mac Huff
Conductor: Steven Coburn
Pianist: Catherine Aks

Louder than Words

Jonathan Larson (1960-1996)
arr. Mac Huff
Conductor: Steven Coburn
Pianist: Catherine Aks

Soloists: Ashley Moran and Adam Murray





Members of the Brooklyn Community Chorus

Soprano

Emily Barker
 Sarah Benesch
 Juliette Borda
 Nicole Boudreau^
 Jennifer Brilliant*
 Delaney Broberg^
 Jude Calder
 Jennifer Flannery
 Marisa Frey
 Teneille Garton Kinnard*^
 Steph Gales^
 Lisa Gibbs
 Alyssa Greig
 Corinne Grinapol^
 Lauren Hallford
 Helen Hood
 Emily Jackson
 Kate Lazar Vargas
 Jennifer Lehman
 Alison Lewis
 Emily Merrick
 Meryl Miller
 Theadora Paulucci^
 Lauren Rochford
 Adina Shapiro
 Rebecca Shaughnessy^
 Sarah Sladek
 Nicole Stansifer
 Jean Stevens
 Samantha Wasserman
 Mariko Watt^
 Alyson Zureick

Alto

Catherine Aks^
 Julie Baraz
 Kristin Borden
 Barbara Carlson
 Sally Chin
 Susan Clement
 Erin Colling
 Katie Dowd
 Vera Finkemeier
 Amy French^
 Dee Gavin
 Nancy Halfon
 Helen Hazelwood
 Liz Helbraun
 Jennifer Johnson
 Alison Koch
 Carolyn Kohli
 Christin Licata
 Louise Lippin
 Kerri Marsteller*^
 Susannah Matt
 Kelsey McKeon
 Jessica Miller
 Shelby Moore
 Ashley Moran^
 Emily Murdock Baker
 Mela Ottaiano
 Karla Pippa
 Nora Rawn
 Kathy Reiss
 Nancy Sing-Bock
 Vania Tseng
 Jan Tuchman
 Erika Tullberg^
 Xenia Urban
 Shelley Zipper

Tenor

Tina Advocat
 Gregory Brown
 Steven Coburn^
 Nathan Collins^
 Zachary Covan^
 Judith Hoffmann
 Kristoff Modeste
 Alex Mulligan^
 Robi Rahman
 Debra Rothman
 Alexi Saldamando*^
 Marc Schlesinger^

Bass

Bruce Barret
 Norman Bock
 Peter Clark^
 Ray Dodd
 Markus Finkemeier
 Stanley Kushel^
 Christopher Lake^
 Josh Lerman^
 Win Lockwood^
 Alan McGowan
 Adam Murray*^
 Joseph Rosta
 Frankie Simms
 Anthony Vassallo

*Section Leader ^Chamber Chorus

Chorus Leadership

Co-Artistic Directors: Catherine Aks, Steven Coburn
 President: Emily Murdock Baker
 Vice President: Nicole Stansifer
 Treasurer: Kate Lazar Vargas
 Secretary/Music Librarian: Nicole Boudreau
 Concert Manager: Adam Murray

The Brooklyn Community Chorus is a 501(C)3 organization.

<https://brooklyncommunitychorus.org>

Facebook: facebook.com/BrooklynCommunityChorus

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Brooklyn Community Chorus
2024 Winter Concert - Program Notes and Texts

Exsultate, jubilate by Karl Jenkins is from his Motets (2014), a set of intimate and spiritually uplifting a cappella choral works. *Exsultate* is based on the first movement (*Allegretto*) of an earlier Jenkins composition, *Palladio*, which is a concerto grosso for string orchestra completed in 1995. The title refers to the Italian Renaissance architect Andrea Palladio. The piece was first made famous in the “A Diamond is Forever” TV commercial.

Translation of the Latin text:

Exult, be joyful,
O you happy souls,
exult, be joyful,
in the singing of sweet songs;
and in response to your song
may the heavens sing Psalms with me.

Muusika by Pärt Uusberg is a meditation on the mystery and wonder of music based on a poem by Estonian poet Juhan Liiv (1864-1913). It is a vital part of Estonian identity, as movingly told in a 2008 film *The Singing Revolution*.

Translation of the Estonian text:

Somewhere the original harmony must exist,
hidden somewhere in the vast wilds.
In Earth's mighty firmament,
in the far reaches of swirling galaxies,
in sunshine,
in a little flower, in the song of a forest,
in the music of a mother's voice,
or in teardrops –
somewhere, immortality endures,
and the original harmony will be found.
How else could it have formed
in human hearts –
music?

Lo V'Chayil by Elliot Z. Levine is a setting from a portion of the book of Zechariah. It is chanted as the haftorah on the Shabbat of Chanukah, and is a reminder that the truest way to salvation is not through the use of force but by the spirit of God. In his setting, Levine alternates the Hebrew text with its English translation within the music itself.

Lo v'chayil v'lo v'choach
Ki im b'ruchi amar Adonai tz'vaot.

Not by might nor by power
But by My Spirit, saith the Lord of Hosts.

Ubi Caritas, by the French composer and organist Maurice Duruflé, is based on a hymn long used as one of the antiphons for the washing of the feet on Maundy Thursday. The text is attributed to Paulinus of Aquileia, and the traditional chant melody probably stems from the late 8th century. In this motet written in 1960, Duruflé skillfully underscores the ancient chant with lush “French” harmonies.

Translation of the Latin text:

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart. Amen.

Hela Rotan, a popular Indonesian folk song arranged by Ken Steven, tells about the traditional game of tug of war using rattan (hela rotan - “pull the rattan”). In this game, even though there is competition, the “prize” is togetherness. As such, it is a call to live in harmony in spite of our differences.

Ave Maria is a sacred motet by Anton Bruckner, a setting of the well-known Latin prayer Ave Maria. Scored for seven unaccompanied voices, it was composed in Linz in 1861. The piece is from a collection of motets, sometimes named *Offertorium*, which was published in Vienna in 1867. These works express Bruckner’s devout Roman Catholic beliefs, using the modal tonalities and long, Gregorian chant-like lines of the Renaissance masters. But the harmonic shifts and compositional techniques display a clearly Romantic sensibility, and the blocks of contrasting sound display Bruckner’s roots as an organ improviser.

Translation of the Latin text:

Hail Mary, full of grace,
The Lord is with thee.
Blessed art thou amongst women,
And blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and at the hour of our death. Amen.

Lo, How a Rose E'er Blooming by Michael Praetorius. This famous Christmas carol was originally written in German and titled *Es ist ein Ros entsprungen*. It celebrates Mary and likens the birth of Jesus to a flower blooming.

Over the Rainbow (with Lo How a Rose) by Harold Arlen and Yip Harburg plus Michael Praetorius, arranged by Richard Bjella. This is an unexpectedly beautiful mashup of *Lo How a*

Rose and the well-known *Somewhere Over the Rainbow*. The arranger writes: "I have always loved both of these tunes and the rich harmonic underpinning of both. This particular partnering I have felt compelled to share due to the equal sharing of the beauty of the melodic content in both and the lyrics that are simultaneously hopeful and bittersweet."

Somewhere over the rainbow, way up high,
This flower, whose fragrance tender with sweetness fills the air.
There's a land that I hear of once in a lullaby.
Dispels with glorious splendor the darkness everywhere.
Someday I'll wish upon a star and wake up where the clouds are far behind me.
True man, yet very God.
She bore to them a Savior.

Where troubles melt like lemon drops away above the chimney tops,
That's where you'll find me.
Somewhere over the rainbow, bluebirds fly,
She bore to them a Savior,
when half spent was the night.
Birds fly over the rainbow.
Why, then oh why, can't I?
Why can't I?

Tap-Tap, by American composer Sydney Guillaume, is a vibrant piece inspired by the beautifully colorful buses and taxis in Haiti. The Tap-Tap is used as a metaphor, encouraging people to "jump on the bus" and not let opportunities pass them by. It conveys a strong message of motivation and encouragement.

Summary of the Creole text:

Hurry up, walk quickly!
Lift your feet up and don't miss it,
Wake up, take advantage,
The Tap-Tap is warming up!
If your legs are short, get a head start;
The best time is now,
Don't say you didn't know,
Those who are wise are those who lead.
Don't let time pass you by,
It's time for you to get on board,
The Tap-Tap is leaving now,
It is time for us to go!...

Sing, my Child, with words and music by Canadian composer Sarah Quartel, sets a joyful text celebrating the beauty found all around us. The buoyant 7/8 meter theme contrasts with

hymn-like sections, as the text evolves into a call for strength despite the troubles that may come.

Sing for the promise in each new morning.
Sing for the hope in a new day dawning.
All around is beauty bright!
Wake in the morning, and sing, my child.
Dance in the joy of the day unfolding.
Dance as you work and dance as you're learning.
All around is beauty bright!
Take in the day, and dance, my child.
But when troubles come and worry is all that can be found,
Gather your strength and hear your voice.
Sing, my child.

Laugh in the cool and the fresh of the evening.
Laugh in your triumph, laugh in succeeding.
All around is beauty bright!
Rest in the evening, and laugh, my child.
Peace in the stillness and dark of the night.
Peace in the dreams of your silent delights.
All around is beauty bright!
Sleep in the night, and peace, my child.
But when troubles come....
Sing, dance, laugh, peace, my child.

Time After Time was a hit single in 1984, composed by American singer/songwriter Cyndi Lauper and co-written with Rob Hyman. It is a love song of devotion, described by Pam Avoledo of Blogcritics as "...a song where Lauper believes she is a difficult person, unworthy of love. She runs away and shuts people out. However, her devoted boyfriend who loves her unconditionally is willing to help her through anything."

Lying in my bed, I hear the clock tick and think of you
Caught up in circles, confusion is nothing new.
Flashback, warm nights, almost left behind,
Suitcase of memories...time after time.
Sometimes you picture me I'm walking too far ahead.
You're calling to me, I can't hear what you've said.
Then you say, "go slow" and I fall behind.
The second hand unwinds.
If you're lost you can look and you will find me
Time after time.
If you fall, I will catch you, I'll be waiting
Time after time.

After my picture fades and darkness has turned to gray.
Watching through windows you're wondering if I'm okay.
Secrets stolen from deep inside
The drum beats out of time.
If you're lost you can look and you will find me...
Time after time
Time after time, time after time.

California Dreamin' by John Phillips and Michelle Phillips, arranged by Mac Huff. This classic folk-rock song has been covered by a multitude of artists since it was first recorded by The Mamas and the Papas in 1965. The timeless hit is reimagined in this concert arrangement as a slower, bluesy ballad.

All the leaves are brown (all the leaves are brown)
And the sky is gray (and the sky is gray)
I've been for a walk (I've been for a walk)
On a winter's day (on a winter's day)
I'd be safe and warm (I'd be safe and warm)
If I was in L.A. (if I was in L.A.)
California dreamin' (California dreamin')
On such a winter's day
Stopped into a church
I passed along the way
Well, I got down on my knees (got down on my knees)
And I pretend to pray (I pretend to pray)
You know the preacher like the cold (preacher like the cold)
He knows I'm gonna stay (knows I'm gonna stay)
California dreamin'; (California dreamin')
On such a winter's day
All the leaves are brown (all the leaves are brown)
And the sky is gray (and the sky is gray)
I've been for a walk (I've been for a walk)
On a winter's day (on a winter's day)
If I didn't tell her (if I didn't tell her)
I could leave today (I could leave today)
California dreamin'; (California dreamin')
On such a winter's day (California dreamin')
On such a winter's day (California dreamin')
On such a winter's day

Louder than Words by Jonathan Larson, arranged here by Mac Huff, is the final number from Larson's semi-autobiographical musical *tick, tick...BOOM!* The musical follows the composer during a milestone birthday in 1990, through his theatrical ambitions, and his relationships and friendships against the backdrop of the AIDS epidemic.

Why do we play with fire?
Why do we run our finger
through the flame?
Why do we leave our hand on the stove-
Although we know we're in for some pain?
Oh, why do we refuse to hang a light
When the streets are dangerous?
Why does it take an accident
Before the truth gets through to us?
Cages or wings?
Which do you prefer?
Ask the birds.
Fear or love, baby?
Don't say the answer
Actions speak louder than words.

Why should we try to be our best
When we can just get by and still gain?
Why do we nod our heads
Although we know
The boss is wrong as rain?
Why should we blaze a trail
When the well worn path seems safe and
So inviting?
How, as we travel, can we
See the dismay-
And keep from fighting?
Cages or wings
Cages or wings
Which do you prefer?
Ask the birds
Ah...
Fear or love, baby?
Don't say the answer
Actions speak louder than words
Louder than, louder than
What does it take
To wake up a generation?
How can you make someone
Take off and fly?
If we don't wake up
And shake up the nation
We'll eat the dust of the world

Wondering why
Why
Cages or wings?
Cages or wings?
Which do you prefer?
Ask the birds.
Ah...
Fear or love, baby?
Don't say the answer.
Actions speak louder than

Louder than, louder than
Louder than, louder than
Cages or wings?
Which do you prefer?
Ask the birds
Ah...
Fear or love baby?
Don't say the answer
Actions speak louder than
Louder than, louder than, ooh
They speak louder
Louder than, louder than, aah
Actions speak louder than...
Words