



The 124th Annual

Concert of Sacred Music

The Auditorium
Northfield, Massachusetts
Sunday, May 6, 2018 ❖ 2:30 PM

The theme of our program is “Ubuntu.”

Ubuntu (a word that comes from the Bantu languages of South Africa) is a humanist philosophy and an important African concept. In its simplest form it means, “I am, because you are.” Bishop Desmond Tutu, of South Africa, explains it as, “I need you to be you so that I can be me. We are human only through relationships. You are human because you participate in relationships. We are interdependent.” In our Northfield Mount Hermon community, we strive to live this every day. Bishop Desmond Tutu and Nelson Mandela, president of South Africa from 1994 to 1999, turned to the philosophy of Ubuntu when working with the Truth and Reconciliation Commission to help their nation heal from the horrors of apartheid. In July, the world will honor the 100th anniversary of the birth of Mandela, a man whose legacy is about justice, love, and healing.



*This concert is funded by
the generosity of many donors and
by the Pflug Concert Fund,
courtesy of John Pflug '56.*

Program

Let Freedom Span Both East and West, *Class of 2018 Hymn*

African American Spiritual

Arranged by Harry T. Burleigh (1866–1949)

Words by Jacob Trapp (1899–1992)

The audience is invited to stand and join in the singing of the hymn.

Let freedom span both east and west,
and love both south and north,
In universal fellowship throughout
the whole wide earth.

In beauty, wonder, everywhere,
let us communion find:
Compassion be the golden cord
close binding humankind.

Beyond all barriers of race, of color,
caste, or creed,
Let us make friendship, human worth
our common faith and creed.

Then east and west will meet and share,
and south shall build with north,
One human commonwealth of good
throughout the whole wide earth.

Gloria

Francis Poulenc (1899–1963)

I. Gloria

Glory to God in the highest, and on earth
peace to all people of good will.

VI. Qui Sedes ad Dexteram Patris

Who sits at the right hand of the Father, have mercy on us.
You alone are holy, you alone are Lord, Amen.
You alone are the most high, Jesus Christ,
With the Holy Spirit, in the glory of God the Father. Amen.

Francis Poulenc, one of France's leading 20th-century composers, left a large body of music for the stage and orchestra, but was particularly prolific in writing for voice. He wrote over 90 solo songs (unusual for a 20th-century classical composer) and a considerable amount of choral music. In a time when most composers were abandoning the tonal system, Poulenc chose to stay with it. In 1942 he wrote, "I know perfectly well that I'm not one of those composers who have made harmonic innovations like Stravinsky, Ravel, or Debussy, but I think there's room for new music which doesn't mind using other people's chords. Wasn't that the case with Mozart and Schubert?"

The *Gloria* composed in 1959 for the Boston Symphony Orchestra, was premiered by the BSO in January 1961. The style is typical Poulenc: homophonic, with short, motivic melodic lines that are repeated regularly and a clear, syllabic declamation of the text. It is primarily tonal, with dissonance provided by the addition of sevenths and ninths in the chordal structure. The mood is predominantly joyful, even playful, although there are beautiful moments that paint the text with serenity and calm, as one hears in the ending phrases.

NANCY CHITTIM FARRAND '75, SOPRANO

THE CONCERT CHOIR, THE ALUMNI CHOIR, AND THE SYMPHONY ORCHESTRA

Searching Love (2017)

Kim André Arnesen (b.1980)

Poem by Euan Tait (b.1968)

This is love's searching love,
this is the heart searching the heart's music
and asking, do you know this music,
the power of the heart's unfolding melody,
of the harmonies of our searching, hidden
in the tears and power of the eye?

Arnesen has become one of Norway's most performed and celebrated choral composers. His music reflects his passion for all genres of music and all historical style periods. As a boy choir singer, he learned early the beauty that the human voice can convey. Tait, born in Germany, now lives in Wales. For many years he worked in the L'Arche community, whose mission is to make known the gifts of people with intellectual disabilities, working together toward a more humane society. Of his poem, Tait wrote: "The human heart seeks to be known, understood, respected and loved. The poem was written in response to a photograph of an amazing woman; the photograph showed the beauty and power of the way she looks at people, the way she searches the heart and seeks what is truly within a person." Arnesen, with his soaring and repeating melodies, and the throbbing piano accompaniment, creating a sense of a beating heart, captures the "power of the heart's unfolding melody" to which Tait refers.

THE NMH SINGERS

Poem for Orchestra

John Tatgenhorst (b.1938)

Poem for Orchestra was written for the London Symphony Orchestra as part of an orchestral suite. It was recorded at the legendary Abbey Road Studios in London, where many blockbuster movie soundtracks and best-selling albums by major artists have been recorded (Adele, Lady Gaga, SHINee, Kanye West, The Beatles). *Poem for Orchestra* is a lullaby written for the composer's daughter, Laura.

THE SYMPHONY ORCHESTRA

Invitation to Love (2017)

Marques L.A. Garrett (b.1984)

Poem by Paul Laurence Dunbar (1872–1906)

Come when the nights are bright with stars
Or when the moon is mellow;
Come when the sun his golden bars
Drops on the hay-field yellow.
Come in the twilight soft and gray,
Come in the night or come in the day,
Come, O love, whene'er you may,
And you are welcome, welcome.

You are sweet, O Love, dear Love,
You are soft as the nesting dove.
Come to my heart and bring it to rest
As the bird flies home to its welcome nest.
Come when my heart is full of grief
Or when my heart is merry;

Come with the falling of the leaf
Or with the redd'ning cherry.
Come when the year's first blossom blows,
Come when the summer gleams and glows,
Come with the winter's drifting snows,
And you are welcome, welcome.

Paul Laurence Dunbar was the first African American to gain national and international eminence as a poet. His parents had been enslaved. Their son, Paul, was born in Ohio, where his parents had met and made a new home. Dunbar started writing poetry and stories when he was a child; in high school he was the president of the literary society. He published his first poems in a Dayton newspaper when he was only 16. Although he was only 34 when he died, he was a prolific writer of stories, poetry, and plays. He wrote the lyrics for a musical comedy, "In Dahomey" (1903), which was the first all-African American musical produced on Broadway. Marques L.A. Garrett is a choral conductor, professional singer, and composer. He captures the lyricism of Dunbar's poetry in this lilting setting. He employs a modern compositional technique toward the end of the piece known as "aleatory" (meaning chance). Each singer, and the accompanist, performs their musical phrase at their own tempo, entering when they choose, creating a sense of ecstasy.

THE SELECT WOMEN'S ENSEMBLE

A-Roving from Suite for Strings

John Rutter (b.1945)

Though most famous for his choral compositions and arrangements, John Rutter followed in the footsteps of his English predecessors (Holst, Vaughan Williams, and Britten) by crafting a suite for strings based on English folk tunes. The suite was composed in 1973. The first movement, *A-Roving*, pairs a simple and elegant tune with a highly energized and syncopated supporting rhythm. Other English folk songs included in the suite are: *I have a bonnet trimmed with blue*, *O waly, waly*, and *Dashing Away*.

THE CHAMBER ORCHESTRA

Omnes Credere (2016)

Jim Papoulis

Latin: We all believe in something; Souls.
Spanish: We all believe in something. We listen
With our souls
The beating of my heart
With the spirit.

Jim Papoulis works with international artists and ensembles in order to explore and create a sound for a global community. He strives to enable his music to create a bridge of honest feeling and inspiration between singer

and listener. In this setting, Papoulis combines the ancient language of Latin with the living language of Spanish to communicate an important message. The musical style that he employs to set the Latin text comes from the Baroque style of the early 17th century. When he introduces the Spanish words, the music takes on a Latin beat, made more exciting by the introduction of the congas and a shaker. Listen carefully and you will hear a theme followed by a series of variations. The composer wrote this about his piece: “The essence of *Omnes Credere* is that we live and breathe our beliefs, with the hope that we let others have their beliefs without judgment. Our beliefs, hopefully, are based in what we all feel and understand in our hearts.”

THE SELECT WOMEN’S ENSEMBLE, THE NORTHFIELD MOUNT HERMON SINGERS,
OLISA TASIE-AMDI ’20 AND ROCKSHELL ANTWI ’18, PERCUSSION

Jerusalem

Text by William Blake (1757–1827)

C. Hubert Parry (1848–1918)

Arranged by Joseph T. Elliott Jr. (1929–2017)

The audience is invited to stand and join in the singing of the hymn.

And did those feet in ancient time
Walk upon England’s mountains green?
And was the Holy Lamb of God
On England’s pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark satanic mills?

Bring me my bow of burning gold!
Bring me my arrow of desire.
Bring me my spear! O clouds unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In ev’ry green and pleasant land.

Horizons

Peter Louis Van Dijk (b.1953)

Horizons, composed in the early 1990s, tells the story of the San Tribe (the Bushfolk) from South Africa. Van Dijk's inspiration came from a San cave painting somewhere in the western Cape region, depicting an early 1700s Dutch ship, resplendent with flags and sails, rounding the cape of South Africa. The song itself is a lullaby sung by a father to a baby. It begins with references to San society: hunting the eland (a large antelope), praying to the raincow (the rain), and asking the hunting star to provide light for the hunt. Hunting was the major occupation of the San, but was considered sacred and was done only for food. The listener is lulled by the song's rhythm, the sounds of the eland running, the hunting calls, and the rocking of the child. The San welcomed the Dutch when they arrived, thinking that their opulence and large size made them gods. Sadly, the very people the San welcomed as gods became their executioners and began the colonization of South Africa. The sounds of hunting horns can be heard toward the end of the song, heralding the irony that the hunters have become the hunted.

THE CONCERT CHOIR AND THE ALUMNI CHOIR

Sometimes I Feel Like a Moanin' Dove

Arranged by Alice Parker (b. 1925) and Robert Shaw (1916–1999)

Alice Parker (our neighbor from Hawley, Massachusetts) partnered with Robert Shaw for many years, arranging music for his professional singing group in Atlanta. This spiritual, first sung by American slaves, is a soliloquy in which the soloist, and then the chorus, reflects on the despair and the hope of being persecuted. The system of apartheid, worse even than America's Jim Crow laws, existed in South Africa until 1994.

HEATHER JONES SANO '83, MEZZO SOPRANO
THE ALUMNI CHOIR

Symphony No. 9

Finale

Ludwig van Beethoven (1770–1827)

Arranged by Vernon Leidig (1919–2013)

Probably the most well-known composer of Western classical music, Beethoven is most famous for his chamber music, concertos, and symphonies. His Ninth Symphony, subtitled Choral, was the final large-scale orchestral work to be composed by this larger-than-life composer. Including voices into the symphonic genre for the first time in history, Beethoven adapted Friedrich Schiller's poem *Ode to Joy* for the culminating message of his last grand work. Below is the translation presented in today's performance:

Let us sing more cheerful songs
Of joy and all humanity,
All who seek abiding friendship
Join our song of grateful praise.

All that custom has divided
Our loving power can unite.
All humanity shall gather
Dwelling 'neath the sun's great light.

THE SYMPHONY ORCHESTRA, THE ALUMNI CHOIR, AND THE CONCERT CHOIR

We Are One Village

Maggie Wheeler (b.1961)

Arranged by Denis Donnelly

We are small but we are mighty, We are small but we are brave
As we stand out in the sunshine and embrace another day.
If we hold onto each other we will know where we belong
And we'll see inside each other's eyes the things that make us strong

We are one village, Sisters brothers all
We are one village, it holds both great and small
Ubuntu, ubuntu We sing beneath the stars
Ubuntu, ubuntu I am because we are.

In this chain of human kindness, we can hold each other's hand
Like a child unto its mother when first it learns to stand.
Ev'ry link is made of dignity, ev'ry link is forged by love,
And it gives us strength to stand our ground and soar the heights above.

We are one village, Sisters brothers all
We are one village, it holds both great and small
Ubuntu, ubuntu We sing beneath the stars
Ubuntu, ubuntu I am because we are.
Ubuntu, ubuntu We sing beneath the stars
Ubuntu, ubuntu I am because we are.

“One Village” was composed by Maggie Wheeler, a choral director and actress from Los Angeles, who works with the Golden Bridge Community Choir, a non-auditioned, intergenerational choir founded in the ancient tradition of community building through song. The choir is part of the Ubuntu Choirs network, a worldwide organization. Wheeler’s song captures the essence of the Ubuntu philosophy and has been heard across the country, including a performance on the “Oprah Winfrey Show.” In her setting she uses the phrase “Umuntu Ngumuntu Ngabantu,” a Zulu proverb. Kwadwo Gyasi Nkita-Mayala, a graduate of Morehouse College, an American teacher, and founder of Adiaama, a travel company that focuses on taking travelers to learn about their African roots and

empowering black communities, explains the phrase: “In a word it is the spirit of Ubuntu. Ubuntu: the spirit of reciprocal living that luminously envelops a community in healing energy radiating from the hearts of interdependent human spirits sharing, loving and observing Maat in the presence of ancestral spirits until they themselves join their ranks. [Maat refers to the ancient Egyptian ideals of truth, balance, order, harmony, law, morality, and justice. Maat is also the goddess who personifies these concepts.] It is this beautiful continuum of relationships, an unbroken circle of ancestral connections, a cultural ideal imbued with divine purpose and sacred meaning to which this proverb speaks. This is our truth. And while it is there for some to study, it is here for us to live, experience, and pass on to the beautiful (*sic*) ones yet unborn!”

THE STUDENTS, THE CONCERT CHOIR, AND THE WORLD MUSIC COMBO

Hope For Resolution

Arranged by Paul Caldwell and Sean Ivory

A song for Mandela and de Klerk

Translation of the Zulu: Nation, do not cry.

Jehovah will protect us.
We will attain freedom.
Jehovah will protect us.

When the National Party in South Africa gained power in 1948, its all-white government started to enforce racial segregation policies known as apartheid. These laws forced the separation of blacks (the majority population) and whites. Blacks were involuntarily moved from their homes, separating families and creating substandard living conditions. Apartheid was in effect for over 45 years, despite worldwide pressure to abolish it. In 1991, the white president, F.W. de Klerk, began to repeal the legislation, with the help of Nelson Mandela, who had just been released in 1990 from a 27-year imprisonment. The two worked together to overturn apartheid and began the process of healing their nation by creating the Truth and Reconciliation Commission, a form of restorative justice. Mandela and de Klerk were awarded the 1993 Nobel Peace Prize for their work in abolishing apartheid and establishing a new government in South Africa. Bishop Desmond Tutu, of Cape Town, South Africa, was appointed the chair of the newly formed commission. In the mid-1990s, Caldwell and Ivory arranged this music, combining a European chant melody (*Of the Father's Love Begotten*) and a South African anti-apartheid song (*Thula Sizwe*) and dedicated it to Mandela and de Klerk. Caldwell and Ivory said of their composition, “. . . this piece is a celebration of diversity. The arrangement reflects our respect for divergent musical styles and points us toward our innate (though sometimes neglected) potential for peaceful coexistence.” It is interesting to note a Northfield Mount Hermon connection to the abolishment of apartheid. The South African political group that eventually forced the white government to resign was the African National Congress. One of the founders of that organization (originally called the South African Native National Congress, founded in 1912) was Pixley ka Isaka Seme (1881–1951), a 1902 graduate of Mount Hermon.

THE CONCERT CHOIR, THE ALUMNI CHOIR, THE SYMPHONY ORCHESTRA,
AND THE WORLD MUSIC COMBO

Northfield Benediction

Lucy Rider Meyer (1849–1922)

The congregation is invited to remain seated and join in the singing of the hymn.

The Lord bless thee and keep thee,
The Lord make his face shine upon thee,
And be gracious unto thee,
And be gracious unto thee.
The Lord lift up his countenance,
His countenance upon thee,
And give thee peace,
And give thee peace.

The “Northfield Benediction” was sung for the first time on February 5, 1885, at the birthday celebration of Betsey Moody, the mother of Dwight Lyman Moody. The Bible text was set to a tune by Lucy Rider Meyer, a one-year teacher in the religious studies department, specifically for this occasion. The celebration also marked the official opening of Marquand Hall. The “Northfield Benediction” has been part of Sacred Concert since 1925, when it first appeared on the program at the Mount Hermon School for Boys.



*Special thanks to Susan Rhenow, Susan Podlenski, Gail Doolittle '89,
Gretchen Licata, Josh DeGrenier, Kevin Flynn, Ethan Weeks,
and all the amazing Custodial and Plant and Property staff for their many hours of help;
to Heather Card and Andrea Platner for their assistance with alumni programming;
to Roberto Irurueta for his Spanish coaching;
to Pam Lierle and Harry van Baaren for their work on the program;
to Sharon LaBella-Lindale for arranging the video streaming; to the ushers;
and to Julia Wiggins and the National Christian Foundation,
who have generously opened the Auditorium to us.*



Sheila L. Heffernon
Director of Choral Music

Steven Bathory-Peeler
Director of Orchestral and Band Music

Ronald Smith
Director of Jazz and World Music

Craig K. Sandford
Accompanist

Camryn Williams '18
Haven Zio Ahn '19
Choir Managers

Emily Cloutier '21
Choir Secretary

*This concert is being digitally recorded by Legrandice.
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or email srhenow@nmhschool.org to place an order.*