

Texts

The Goops and How to Be Them

Gelett Burgess

Introduction

Let me introduce a Race
Void of Beauty and of Grace,
Extraordinary Creatures
With a Paucity of Features.
Though their Forms are fashioned ill,
They have Manners stranger still;
For in Rudeness they're Precocious,
They're Atrocious, they're Ferocious!
Yet you'll learn, if you are Bright,
Politeness from the Impolite.
When you've finished with the Book,
At your Conduct take a Look;
Ask yourself, upon the Spot,
Are you Goop, or are you Not?
For, although it's Fun to See them
It is TERRIBLE to Be them!

Consideration

When you're old, and get to be
Thirty-four or forty-three,
Don't you hope that you will see
Children all respect you?

Will they, without being told,
Wait on you, when you are old,
Or be heedless, selfish, cold?
I hope they'll not neglect you!

Tardiness

Goodness gracious sakes alive!
Mother said, "Come home at five!"
Now the clock is striking six,
I am in a norful fix!
She will think I can't be trusted,
And she'll say that she's disgusted!

Table Manners

The Goops they lick their fingers,
And the Goops they lick their knives;
They spill their broth on the tablecloth—
Oh, they lead disgusting lives!
The Goops they talk while eating,
And loud and fast they chew;
And that is why I'm glad that I
Am not a Goop—are you?

Interruption

Don't interrupt your father when he's telling funny jokes;
Don't interrupt your mother when she's entertaining folks;
Don't interrupt the visitors when they have come to call,—
In fact, it's generally wiser not to interrupt at all.

Now Is the Month of Maying

Anonymous

Now is the month of maying,
When merry lads are playing,
Fa la la la la la la la la,
Fa la la la la la la.
Each with his bonny lass
Upon the greeny grass.
Fa la la, etc...
The Spring, clad all in gladness,
Doth laugh at Winter's sadness,
Fa la la, etc...
And to the bagpipe's sound
The nymphs tread out their ground.
Fa la la, etc...
Fie then! why sit we musing,
Youth's sweet delight refusing?
Fa la la, etc...
Say, dainty nymphs, and speak,
Shall we play barley-break?
Fa la la etc...

The Silver Swan

By Orlando Gibbons (uncertain)

The silver Swan, who, living, had no note,
When death approached, unlocked her silent throat.
Leaning her breast upon the reedy shore,
Thus sung her first and last, and sang no more:
"Farewell, all joys! O Death, come close mine eyes!
More Geese than Swans now live, more Fools than Wise."

A Birthday

By Christina Rossetti

My heart is like a singing bird
Whose nest is in a watered shoot;
My heart is like an apple tree
Whose boughs are bent with thick-set fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these,
Because my love is come to me.

Raise me a daïs of silk and down;
Hang it with vair and purple dyes;
Carve it with doves, and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleur-de-lys;
Because the birthday of my life
Is come, my love is come to me.

Program Notes

Westminster String Quartet

This piece is a reworking of a string quartet I wrote as a novice composition student. Years after that first effort, I went back and looked at it and realized that while the thematic material was appealing, the work as a whole lacked balance and unity. I have used many of the themes and much of the harmonic language of the original, but I have drastically reshaped the structure, cutting some themes, lengthening development sections, and reworking transitions. For example, you will hear themes from the first movement, the Andante, echoed in a new form in the opening of the final movement, the Con Brio. This adds a sense of unity to the whole.

Quartet No. 3 in D Major, Op. 44, No.1

Dedicated to the Crown Prince of Sweden, this is actually the third quartet completed in Op. 44. Mendelssohn placed it first in the set because he held it in such high esteem. It was completed July 24, 1838; on July 25, 1838, Mendelssohn's wife, Cécile, gave birth to their first child.

We will perform the first movement, “Molto Allegro Vivace,” this afternoon. (We will perform the entire quartet on February 2, 2014, in Bristol Chapel.) It opens with an exuberant sixteenth-note flourish in the first violin, underlaid with sixteenth-note tremolos in the second violin and viola, and punctuated by octaves in the cello. The first theme ends with a fanfare by the first violin and cello.

Variations on a Theme in G Minor: Christian Punckt, who commissioned this piece, composed a number of short musical sentences, and suggested I use one as the basis for a set of variations. I chose the most rhythmically lively one, which now stands as the fourth of seven variations in this set. It was a challenge first to generate a theme from this musical idea and then to compose transitions to unify the disparate ideas into a cohesive whole.

The Goops and How to Be Them

This is the name of a collection of poems my Dad read to my siblings and me when we were very small, mostly to amuse us, but also to teach us good manners. This setting is intended for a children's choir. Some of the music, including the limping motif in the piece *Consideration*, sounds awfully sad. However, because it accompanies such phrases as “When you're old and get to be 34 or 43,” I can't take it too seriously.

The Silver Swan

The theories regarding what composer Orlando Gibbons is saying in this piece are more cynical, and less romantic, than the images conjured by both the text and counterpoint of the dying swan. This piece is so much fun to sing that it takes great discipline to keep the piece moving forward instead of lingering on every delicious dissonance.

Now Is the Month of Maying

I have included both my setting of this text and Morley's to allow comparison. I imitate Morley's madrigal partly in the use of contrapuntal techniques, particularly in the “fa-la-la” sections, but diverge from his style in a more contemporary treatment of dissonance, and the use of changes in meter.

Moonlight on the Water

This work was commissioned by Luc Peterson, a former member of The Composer's Chamber Choir, as a gift for his wife, Megan, in celebration of their first anniversary. Luc told me that Megan had chosen Claude Debussy's *Claire de Lune* as her wedding processional music, so I built my opening theme around its first measure. The style and compositional devices in the two works are dissimilar, but they share a serene atmosphere.

Doctor Gradus ad Parnassum

This piece is from Debussy's suite for piano, *Children's Corner*. "Gradus ad Parnassum," which means "steps toward Parnassus," is a title used for instructional books, the idea being that you take small steps in moving from being a novice to being an accomplished artist, musician, etc. Many of us who have labored away at the keyboard with our Czerny or Hannon exercises will sympathize with the student depicted in this music, whose mind apparently wanders far afield in the middle of her studies, but who is recalled to renewed vigor and energy, and ends her practice with a satisfying "thump."

Dancing in the Snow

In this work, I am unabashedly quoting from Debussy's *The Snow Is Dancing*, another piece from *Children's Corner*. Besides directly borrowing from Debussy, I also share his use of whole tone passages and modal harmony. I added asymmetric meter for a heightened sense of play. In my imagination, the dance in the snow evolves into a free-for-all snowball fight.

A Birthday

I loved setting this exuberant text. This is an arrangement of a madrigal I wrote years ago, and it retains the courtly dance feel in the section describing the "dais in silk and down." Crafting the interweaving voices to illustrate the phrase "work it in gold and silver grapes" gave me great pleasure.

Beethoven's *Rondino* in E \flat Major, WoO 25

This piece is, as the name indicates, in rondo form; thus, the opening theme is repeated after each contrasting variation. This short work features the French horn, both with and without mute. Composed in 1792, it was intended as a slow movement in Beethoven's *Wind Octet*, Opus 103, also composed in 1792. Beethoven chose not to include the *Rondino* in the *Octet* in its final form, so it is performed as a free-standing work.

October Wind Octet

This work was composed for The Wyncote Winds. Each of the movements recalls a different period of music: "A Brown Study" uses elements of Baroque counterpoint; "A Walk in the Park," the most straightforward of the movements, is classical; and "A Blustery Day," which is more typical of my musical language, is neoclassical. I have unified the work by using thematic elements from the first movement in both of the following movements. You will hear a permutation of the opening theme of "A Brown Study" used as the third theme in "A Walk in the Park," while the dance-like interlude of the first movement is reprised in "A Blustery Day," now in a stately legato.

Performers

Deborah Kilmer composes choral, vocal, piano, and chamber music. Her compositions have been performed in such settings as Westminster Choir College and Trinity Episcopal Church, Princeton, NJ. Performances include two concerts devoted to her music: *Spring and Fall* and *Turning in the Light*.

Former U.S. Poet Laureate Rita Dove has praised Deborah's work as enthralling and noted its choral power and inspired scoring. Princeton University Organist Eric Plutz has called it "well-crafted, unique and... very appealing," while Andrew Megill, director of Fuma Sacra and Westminster Kantorei, characterizes elements of her style as "fluid lyricism," "attractively unpredictable (rhythms)," and "piquant but tonal harmony."

Deborah's music is accessible and musically complex—consistently appealing to the ear, but never too sweet or trite. Angular melodies, asymmetric rhythms, and dissonant harmonies all play important roles, but without obscuring the simplicity of the melodic lines, the dance-like character of the rhythms, and the clarity of the texture.

Deborah sings with the Adult Choir of Trinity Episcopal Church and with the Westminster Community Choir and Chamber Choir, where she assists with rehearsals. She enjoys international folk dancing; her music is influenced by Balkan dance music's asymmetrical rhythms. She is married to Tom True and is a proud mother and grandmother.

Dr. Akiko Hosaki, collaborative pianist and vocal coach, frequently appears with singers, instrumentalists, and conductors in the United States, especially in the New York, Princeton and Philadelphia area.

Previously working with several opera companies in Japan, she has worked with opera companies in the area including the Princeton Festival Opera, the New Jersey State Opera, Opera North, and Opera New Jersey as accompanist/assistant conductor. She was the music director for *Romeo and Juliet* with the Delaware Valley Opera Company in 2009, for which a review said, "She conjured up out of the piano nearly all the colors of Gounod's orchestral score yet never overwhelmed her singers." She joined the Castleton Festival as senior coach for C.A.T.S. in 2012.

She has played as principal keyboard with Princeton Symphony, Garden State Philharmonic, Westminster Community Orchestra, Riverside Symphonia, and served as accompanist/basso continuo player with the American Boychoir, Fuma Sacra, Princeton Pro Musica, Princeton Singers, Westminster Community Chorus, and Princeton Girl Choir.

An active chamber musician, she has performed at the World Saxophone Congress XIII, and was the official accompanist at Tubonium² and Tubonium³. She has recently formed "Duo Grazioso" with solo handbell ringer Hyosang Park. She also plays duo-piano with José Meléndez.

Ms. Hosaki currently serves as the head of vocal staff accompanists and the pianist coordinator at Westminster Choir College of Rider University. Well-known for her "sensitive playing," she collaborates regularly with the voice and conducting faculty members at Westminster, including Rochelle Ellis, Nancy Froyland-Hoerl, Margaret Cusack and Dr. Joe Miller. Dedicated to nurturing young musicians, she is the music director for Westminster's High School Solo Vocal Artist during summer, as well as assistant to internationally distinguished accompanist Dalton Baldwin at

Académie Internationale d'Eté de Nice, France. Her other collaborators include Rebekah Alexander (soprano), Teresa D'Amico (soprano), and Grant Mech (baritone), among others.

Ms. Hosaki holds degrees from Musashino Academia Musicae, Westminster Choir College of Rider University, and University of Minnesota.

Rebecca Mariman, soprano, performs a broad spectrum of repertoire, from early oratorio and opera to contemporary works. A specialist in Baroque repertoire, she has appeared with leading early-music ensembles, including Tempesta di Mare, Brandywine Baroque, The Dryden Ensemble, and the Connecticut Early Music Festival.

In 2010, Rebecca was selected as an Adams Fellow of the Carmel Bach Festival, where she has also sung as a soloist and member of the Festival Chorale. She has appeared as a soloist with The Masterwork Chorus, Voices Chorale, Westminster Community Chorus and the Garden State Philharmonic Chorus. She is a longtime member of the early-music vocal ensemble Fuma Sacra, led by Andrew Megill, and sings with other professional choirs on the East Coast, including Juneau Vocal Alliance and Princeton Singers. She is a member of the professional choir at The Church of St. Thomas More (NYC) and has sung for other church choirs in New York and Philadelphia. Rebecca has given the first performance of works by Laurie Altman, Andrew Bleckner, and John Magnussen, and she recently sang the New Jersey premiere of David Lang's *Little Match Girl Passion*. She has performed under the direction of such renowned conductors as Joseph Flummerfelt, Paul Goodwin, Paul Salamunovich, and Bruno Weil.

Rebecca earned her BA in theater from Dickinson College and a Master's Degree in voice performance from Westminster Choir College. She has studied Baroque opera and dance at Accademia D'Amore in Seattle and at the Queens College Baroque Opera Workshop.

Devin Mariman, baritone, has appeared as a soloist with the Dryden Ensemble, Fuma Sacra, Philadelphia Classical Players, Philomusica, the Tabor Consort, the Westminster Community Orchestra, and other local ensembles, performing such works as Carmina Burana, Vaughan Williams' *Five Mystical Songs*, and numerous works from the baroque and classical repertoires. He is a founding member of the early music ensemble Fuma Sacra, and is conductor of the Westminster Community Chorus and Chamber Choir and the Cairn University Community Chorus.

Heather Kayan, mezzo, graduated from Westminster Choir College of Rider University with a degree in music education. During her time at Westminster, she sang with Westminster Kantorei, Westminster Williamson Voices, and Symphonic Choir under the direction of Dr. Andrew Megill, Dr. James Jordan, and Dr. Joseph Miller, respectively. She has worked with the New York Philharmonic, New Jersey Symphony, American Classical Orchestra, and Dresden Philharmonic.

In addition to her work as a section leader and soloist at Trinity Episcopal Church in Princeton, NJ, she also sings with Kinnara, Princeton Singers, and the New Jersey Chamber Singers. She has worked under the direction of Tom Whittemore, Steven Sametz, and Tom Crawford. As a soloist, she has performed Haydn's *Paukenmesse* with the American Classical Orchestra, and, with the New Jersey Chamber Singers, Vivaldi's *Gloria* and Handel's *Messiah*. In 2008, she also participated in the Westminster Bach Festival as a soloist. She has premiered pieces by Deborah Kilmer, Tarik O'Regan, Jackson Hill, Gerald Custer, and Roger Ames.

Elizabeth Lackey graduated magna cum laude from The College of New Jersey with a BM in music education, where she studied voice under Brad Hougham and choral conducting under Michael D. Mendoza. She taught vocal, general, and instrumental music to grades preK-12 in the New Jersey public schools for several years before coming to the administrative staff at Westminster Conservatory. Ms. Lackey's experiences in performing choral music have led her to sing in concert behind a variety of performers, from the singers of the Metropolitan Opera to the Muppets.

Joshua Wanger graduated from Westminster Choir College with a degree in vocal performance. At Westminster, Joshua served as a member of the prestigious Westminster Choir and Westminster Kantorei. Recently he performed in the Lincoln Center Festival's production of *Matsukaze* by Toshio Hosokawa. This summer he performed the same work with the Spoleto Festival USA in Charleston, SC.

Shane Tapley, tenor, has performed in productions of *Les contes d'Hoffmann*, *La Fanciulla del West*, and *La Traviata* with Westminster Opera Theatre and Nashville Opera. Originally from Atlanta, GA, he is finishing his Master's at Westminster Choir College in vocal performance and pedagogy. He can be seen this fall in the Westminster Opera Theatre's production of *Gianni Schicchi*.

Mark McConnell has been singing since age 8, when he was a boy in the church choir where his father was organist and choirmaster. Currently he sings first bass with Trinity Episcopal Church in Princeton. By day he teaches mathematics at Princeton University and works in research.

Vinroy D. Brown Jr., baritone, is a junior at Westminster Choir College of Rider University, where he majors in sacred music and in music education. He has sung as a concert soloist and chorister with the Westminster Chapel Choir and with the Westminster Schola Cantorum. He is currently a member of the Westminster Symphonic Choir, Westminster Jubilee Singers, and Westminster Choir. Vinroy also sings with the Westminster Community Chorus & Chamber Choir, under the direction of Devin Mariman. He is a voice student of Professor Rochelle K. Ellis.

Carol Redfield Vizzini has been active as a chamber musician, orchestral musician, and teacher for forty years. A magna cum laude graduate of the Philadelphia Musical Academy (now called University of the Arts) with a Bachelor of Music degree, she has performed in many venues in New York City, including Alice Tully Hall and Carnegie Hall. As a member of The Delbarton Baroque Ensemble, she has performed in London, England, and as a member of the Princeton Chamber Symphony, in Amman, Jordan, and Cairo, Egypt. Her principal teachers were Elsa Hilger and George Ricci. She has attended master classes given by Janos Starker and participated in a master class given by Orlando Cole. Presently she teaches at Westminster Conservatory in Princeton, NJ, where she has been head of the string department since 1992.

Emily Muller, violist

Hyun Soo Lim, violinist, received a Doctor of Musical Arts in violin performance at Michigan State University and a Master of Music at Roosevelt University. She is certified in the Gordon Method for Early Childhood and Elementary String Education and Suzuki Violin. She is a winner of chamber and soloist competitions at the Catholic University Festival and was invited as a soloist for the Mozart Festival with Seoul Symphony Orchestra and as duet with oriental flute for Western and Oriental Music Festival in Korea. She has received Roosevelt and MSU scholarships. She is the former principal violinist of the Catholic University Orchestra and is a member of Romance Orchestra, New Seoul

Symphony Orchestra and Pilsen Orchestra, and En Gedi Ensemble. She has appeared as solo recitalist, chamber musician, and orchestra member throughout the Midwestern United States and in Korea, France, and the Czech Republic. She studied under I-Fu Wang, Cyrus Forough, Gerardo Ribeiro, and Hye Eun Hyun. She has been a Conservatory artist faculty member since 2009 and has had her own studio since 1994 throughout Seoul, Michigan, Illinois, and New Jersey.

Dezheng Ping received his Bachelor of Arts from Beijing Central Conservatory of Music in China and his Master of Arts from Minnesota State University Moorhead. He has played with such ensembles as Syracuse Symphony Orchestra, Beijing Central Philharmonic of China, Manalapan Battleground Symphony (Concertmaster), Augusta Symphony (Assistant Concertmaster), Delaware Valley Philharmonic Orchestra (Guest Concertmaster), and Grand Forks Symphony Orchestra (Concertmaster). He served as first violinist for the MSU String Quartet's performance of Mozart String Quartet in G Major, which was broadcast by the Prairie Public Television during its 1998 Mozart Festival. His numerous solo recitals include performances of the Mozart Violin Concerto in A Major with China Central Philharmonic in Beijing Concert Hall and the Bruch Violin Concerto in G Minor with Manalapan Symphony Orchestra. He frequently plays chamber music in the Westminster Conservatory faculty recitals and most recently performed the Brahms' Quintet in B Minor, Schubert's Trout Quintet, and Saint-Saens' Septet. He has adjudicated for strings competitions and has taught for Westminster Conservatory since 2006.

The Wyncote Winds is an octet: oboes, clarinets, bassoons, and French horns. The group is made up of music teachers and individuals from an array of other professions who have made music a priority in their lives. They meet monthly to read literature for winds, occasionally inviting guest artists (flutes, piano) to participate, as the repertoire demands. They play a variety of music, including works by Mozart, Beethoven, Haydn, and numerous others attracted to the quality of sound and blend that a wind octet provides.

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