

Turning in the Light

***Compositions by
Deborah Kilmer***

Performed by
Composer's Chamber Choir
Deborah Kilmer ~ Conductor
Eric Plutz ~ Piano

Featuring
Of a Deer
composed by Philip Rice

Sunday, September 11, 8:00 PM
Trinity Church
Princeton, New Jersey

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Carolann Buff ~ Alto		
Christopher Hodson ~ Tenor		
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Composer's Chamber Choir		
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Shall I Compare Thee to a Summer's Day Text: William Shakespeare (20)
(1568–1616)

Composer's Chamber Choir
Eric Plutz ~ Piano

Two French Folksongs

La Bell', Si Nous Etions
Margoton

Anonymous
Arranged by Deborah Kilmer (21)
(22)

Sue Parisi ~ soprano recorder
Sheila Farnekes ~ alto recorder
Composer's Chamber Choir
Eric Plutz ~ Piano

Of a Deer

Composer's Chamber Choir
Eric Plutz ~ Piano

Philip Rice (b. 1988) (23)
Based on a text by Tim McNulty

Now Is the Month of Maying

Composer's Chamber Choir

Text: Anonymous (24)

Many Waters:

a Round Based on a Theme of John Ireland
Dedicated to the victims of 9/11 and their loved ones

Text: Song of Solomon 8:7, (25)
King James Bible

The musical score is written on a single treble clef staff in G major (one flat) and 6/8 time. It consists of three systems of music. The first system starts with a tempo marking of quarter note = 45 and includes a first ending bracket. The second system includes a second ending bracket and a 'rit.' (ritardando) marking. The third system concludes the piece with a final cadence. The lyrics are: 'Ma - ny wa - ters can-not quench love, Nei-ther can the floods drown it. Ma-ny wa - ters can-not quench — love, Nei-ther can the floods — drown it. Ma-ny wa-ters can-not quench — love, Nei - ther can the floods ——— drown it. Ma - ny wa - ters can-not quench love.'

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Sunday, September 11, 8:00 PM

Trinity Church, Princeton, New Jersey

*Credo in Unum Deum and the opening section of Et Unam Sanctam Catholicam were re-recorded after the live performance using solo voices only.

Program Notes

Up in a Swing

This is one of the many cases where the title followed the composition. For me, the opening theme with its rocking meter and large leaps, evokes one of my favorite childhood pastimes, going *Up in a Swing*. This piece is a reworking of a piece I composed in 2004. Here, I have abandoned the original first theme, and reworked the piece beginning with what was the second theme in six-eight.

Piano Reflections #3 (Noël Nouvelet)

Piano Reflections #3 (Noël Nouvelet) is the third in a set of seven pieces for piano which I composed over the summer of 2003. In this piece, I began by composing the playful opening theme. When I was experimenting, searching for a contrasting B theme, the melody for *Noël Nouvelet*, a French Christmas carol, sprang serendipitously to mind. I then constructed the rest of the piece using phrases from the carol alternating with versions of the opening theme.

Three Poems by Rita Dove

I composed these three pieces as a group in 2005. I envisaged them as songs for mezzo-soprano, but pitched them too high. In their 2011 incarnation, they are pitched more appropriately. I was interested to find that I had to re-voice (change the octave placement of some of the notes) or even re-write many of the chords in these pieces to make them please my ear in the new keys. I couldn't simply transpose the whole thing down and leave it at that. The title of this recital, *Turning in the Light*, is derived from the third poem, *Happenstance*.

Pithos

A pithos is a large urn, used for storage, or sometimes for burial. I used highly chromatic motion in the voice part to highlight the somewhat eerie nature of the imagery, resolving to a more open, tonal sound as the imagery becomes more hopeful.

Taking in Wash

Taking in Wash is a story narrated by a character who observes the temperaments and interactions of other members of her family. The music, like the narrative, moves between comfortably familiar ground and disturbing imagery, ending on a note of strength and defiance.

Happenstance

The vocal line of this miniature begins with a whole tone pattern, evoking the mystery of this moment of meeting.

Missa Salvator Noster Misericordiae

I originally composed this setting of the Latin Mass in 2004. I revised it considerably in November of 2010. In this Mass setting, I am grappling with the problem of suffering and evil in our world juxtaposed with my own belief in a God of love. Through this music, I move from anguished doubt to trust in God's unfailing love. For this performance, we presented only the Credo and Gloria from the Mass, leaving aside the Kyrie, Sanctus, and Angus Dei.

Credo

Upon revisiting this mass in preparation for this performance, I found that the Credo was basically a pastiche; I had composed it as a single movement, but with so many contrasting themes that the piece lacked both direction and continuity. I was faced with the choice of cutting the piece drastically and eliminating half of the themes, or rewriting the piece in several movements. I chose the latter course of action. Most of the movements are based on my original material, but some parts, in particular the music for the *Et in Spiritum Sanctum Dominum* section, are newly composed.

Gloria

This is a re-working of the Gloria from my 2004 mass setting. It includes many of the same compositional devices I have used in the Credo, though the two pieces do not share thematic material. One of the devices I have used is groups of two or three voices moving in parallel, sometimes with the top voice moving an interval of a fourth above the next, and the lowest voice a third below the middle voice (fauxbourdon style.) This gives parts of the piece, for example the setting of the text *Miserere Nobis*, a medieval flavor.

Three English Folksongs

When I was a child, my family owned a set of recordings of the Baritone John Langstaff singing English and American folksongs with beautifully rendered piano accompaniments. He interpreted the songs with purity and simplicity, while conveying great emotional depth. These three folksong arrangements are dedicated to the memory of John Langstaff, singer and educator.

I Will Give my Love an Apple

This text is similar to the more commonly heard Riddle Song, *I Gave my Love a Cherry*. Inspired by Ralph Vaughan Williams' beautiful folk song arrangements, I have used countermelodies in the instrumental accompaniment to compliment the original folk song melody.

Nottamun Town

This mysterious, somewhat eerie tune is most familiar perhaps as the tune for Bob Dylan's *Masters of War*. Dylan changed the meter from nine-eight (three groups of three per measure) to six-eight time (two groups of three.) I have used his meter for only one of the verses of this song, and kept the rest in the more traditional six-eight.

Oh, No John!

I composed this setting for my sister Anne and her husband John. When I was a little girl, John came to dinner one day to ask my father for Anne's hand in marriage. Most of the people in my large family were quite aware of what was happening, but I being young and foolish was completely oblivious. I broke the tension at the dinner table by singing out, clearly and happily, "Oh, no John, no John, no John, no!"

At Rest

I composed the following three pieces as a group of piano solos. My sister Noelie suggested that these pieces, particularly *Vinegar*, would work well arranged for oboe and piano. I added an oboe line to the piano solo version, and then arranged it again to include a cello part as well.

Vinegar

Vinegar, in its piano solo incarnation, was the opening music for my last recital. The new arrangement adds to the already bright and piquant color of the music.

Irish Ballad

This melody is intended to be in the style of an Irish ballad, but not a direct quote. Earlier this summer, I discovered, much to my mingled amusement and consternation, that the first phrase is actually an exact quote of the folk ballad *A Maid in Bedlam*, or *My Love Loves Me*. It was stored away in my memory banks somewhere, and out it would come when I was composing this piece.

Shall I Compare Thee to a Summer's Day ~ William Shakespeare

A few years ago, I sang a choral setting of this poem composed by George Shearing. I greatly admired and enjoyed most of the settings in this group of songs from Shakespeare, but this one irritated me because of what I felt to be flaws in the placement of word stresses. So in 2010, I challenged myself to compose a more graceful setting of this famous text.

Two French Folksongs

La Bell' si nous Etions

This is an arrangement of a French folk-song. Very roughly, the translation of the first verse is "Beautiful one, if we were in that forest we would eat many nuts. We would eat them at our leisure. Beauty, you have overwhelmed me (*emberlificoté*) by your beauty." In the second verse, the narrator suggests "If we were by this fish pond, we could put some ducks in it and have them swim." In the third verse, the invitation is to go to the garden and sing evening and morning. My arrangement, which employs two recorders, echoes the childlike nature of the text.

Margoton

Margoton tells the story of a young girl who went to the well for some water and fell in! Happily, some young boys come by and, seeing her plight, ask "What will you give us, beautiful one, if we pull you out?" Margoton offers them a sweet kiss in the form of a coin. The tale ends there, but I feel confident that the young men are so charmed by Margoton's loveliness that they come to her aid without hesitation.

Of a Deer

Of a Deer is Philip Rice's lovely setting based on a poem by contemporary poet Tim McNulty. As Philip describes it, *Of a Deer* is a simple setting for choir and piano which expresses the simplicity and profundity of nature. The piano supplies quizzical, truncated gestures while the choir sings the narrative in a strongly melodic texture."

Now Is the Month of Maying

This is a Madrigal in a modernized version of the English style. Like its Elizabethan forebear, this setting uses a homophonic (chordal) sound in the verses, and contrapuntal (voices moving with rhythmic independence) style for the "fa la la's."

Many Waters: a Round Based on a Theme of John Ireland

Dedicated to the victims of 9/11 and their loved ones

This round is based on a quote from the motet "Greater Love Hath No Man" by John Ireland. I composed it for the audience and musicians to sing together, as a tribute to the victims of 9/11/2001 and their loved ones.

~

Texts

Three Poems by Rita Dove

Pithos

Climb
into a jar
and live
for a while.

Chill earth.
No stars
in this stone
sky.

You have ceased
to ache.

Your spine is
a flower.

Taking in Wash

Papa called her Pearl when he came home
drunk, swaying as if the wind touched
only him. Towards winter his skin paled,
buckeye to ginger root, cold drawing
the yellow out. The Cherokee in him,
Mama said. Mama never changed:
when the dog crawled under the stove
and the back gate slammed, Mama hid
the laundry. Sheba barked as she barked
in snow or clover, a spoiled and ornery bitch.

She was Papa's girl,
black though she was. Once,
in winter, she walked through a dream
all the way down the stairs
to stop at the mirror, a beast
with stricken eyes
who screamed the house awake. Tonight

every light hums, the kitchen arctic
with sheets. Papa is making the hankies
sail. Her foot upon a silk
stitched rose, she waits
until he turns, his smile sliding all over.
Mama a tight dark fist.

Touch that child

*and I'll cut you down
just like the cedar of Lebanon.*

Happenstance

When you appeared it was as if
magnets cleared the air.
I had never seen that smile before
or your hair, flying silver. Someone
waving goodbye, she was silver, too.
Of course you didn't see me.
I called softly so you could choose
not to answer—then called again.
You turned in the light, your eyes
seeking your name.

Pithos from **Museum**, Carnegie Mellon University Press, Pittsburgh, PA. © 1983 by Rita Dove. Used and reprinted by permission of the author.

Taking in Wash from **Thomas and Beulah**, Carnegie Mellon University Press, Pittsburgh, PA. © 1986 by Rita Dove. Used and reprinted by permission of the author.

Happenstance from **The Yellow House on the Corner**, Carnegie Mellon University Press, Pittsburgh, PA. © 1980 by Rita Dove. Used and reprinted by permission of the author.

Missa ***Salvator Noster Misericordiae***

Credo

Credo in Unum Deum,
Patrem omnipotentem
Factorem coeli et terra,
Visibilium omnium,
Et invisibilium.
Et in unum Dominum, Jesu Christe,
Filius Dei et ex Patre natus
Ante omnia saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum, consubstantialem Patri, per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine,
et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato,
passus, et sepultus est.

Et resurrexit tertia die secundum scripturas,
et ascendit in coelum.
Sedet ad dexteram patris.
Et iterum venturus est cum gloria, iudicare vivos et mortuos,
Cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur, et conglorificatur:
Qui locutus est per Prophetas.

(Credo in Unum Deum)

Et unam sanctam catholicam et apostolicam ecclesiam,
confiteor unum baptisma in remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus pater omnipotens,
Domine Fili unigenite, Jesu Christe,
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu Christe,
Cum Sancto Spiritu, in gloria Dei Patris, Amen.

Three English Folksongs ~ Anonymous

I Will Give my Love an Apple

I will give my love an apple without ere a core,
I will give my love a house without ere a door,
I will give my love a castle wherein she may be,
And she may unlock it without any key.

My head is the apple without ere a core,
My mind is the house without ere a door,
My heart is the castle wherein she may be,
And she may unlock it without any key.

Nottamun Town

In Nottamun Town not a soul would look up,
Not a soul would look up, not a soul would look down.
Not a soul would look up, not a soul would look down
To show me the way to Nottamun Town.

I road a gray horse that was called a gray mare,
Gray mane and gray tail, gray stripes down her back,
Gray mane and gray tail, gray stripes down her back,
There were'nt a hair on him but what was called black.

She stood so still she threw me to the dirt.
She tore my hide and bruised my shirt.
From saddle to stirrup I mounted again,
And on my ten toes I rode over the plain.

Met the king and the queen and a company of men
A riding behind and a walking before.
A stark naked drummer came marching along
With his hands in his bosom a-beating his drum.

Sat down on a hot and cold frozen stone.
Ten thousand stood round me, yet I was alone.
Took my hat in my hands to keep my head warm.
Ten thousand were drowned that never were born.

In Nottamun Town not a soul would look up,
Not a soul would look up, not a soul would look down.
Not a soul would look up, not a soul would look down
To show me the way to Nottamun Town.

Oh, No John!

On yonder hill there stands a creature,
Who she is I do not know.
I will court her for her beauty.
She will answer yes or no.
Oh, no John, no John, no John, no!

My father is a Spanish captain,
Went to sea a month ago.
First he kissed me, then he left me,
Bid me always answer "no."
Oh, no John (etc.)

Oh madam on your face is beauty,
On your lips red roses grow.
Will you take me for your lover?
Madam, answer yes or no.
Oh no John (etc.)

Oh madam since you are so cruel,
And that you do scorn me so,
If I may not be your lover,
Madam, will you let me go?
Oh, no John (etc.)

Then I will stay with you forever
If you will not be unkind.
Madam, I have vowed to love you.
Would you have me change my mind?
Oh, no John (etc.)

Oh hark, I hear the church bells ringing.
Will you come and be my wife?
Or, dear madam, have you settled
To live single all your life?
Oh, no John! No John! No John! No!

Shall I Compare Thee to a Summer's Day ~ William Shakespeare

Shall I compare thee to a Summer's day?
Though art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And Summer's lease hath all too short a date.
Sometimes too hot the eye of Heaven shines,
And often is his gold complexion dimmed;
And every fair from fair some time declines,
By chance, or nature's changing course untrimmed.
But thy eternal Summer shall not fade,
Nor loose possession of that fair thou ow'st,
Nor shall death brag thou wand'rest in his shade,
When in eternal lines to time thou grow'st.

As long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Two French Folksongs ~ Anonymous

La Bell' si nous Étions

La Bell', si nous étions dedans ce haut bois,
La Bell', si nous étions dedans ce haut bois,
Nous y mangerions fort bien des noix;
Nous y mangerions fort bien des noix!
Nous en mangerions à notre loisi,
Nique nac no muse!
Belle, vous m'avez emberlifi,
Emberlificoté par votre beauté!

La Bell' si nous étions devant ce vivier,
La Bell' si nous étions devant ce vivier,
Nous y mettrions des p'tits canards nager,
Nous y mettrions des p'tits canards nager!
Nous en mettrions à notre loisi,
Nique nac no muse!
Belle, vous m'avez emberlifi,
Emberlificoté par votre beauté!

La Bell' si nous étions dedans ce jardin,
La Bell' si nous étions dedans ce jardin,
Nous y chanterions soir et matin,
Nous y chanterions soir et matin!
Nous y chanterions à notre loisi,
Nique nac no muse!
Belle, vous m'avez emberlifi,
Emberlificoté par votre beauté!

Margoton

Margoton va-t-à l'iau avec que son cruchon,
Margoton va-t-à l'iau avec que son cruchon,
La fontaine était creuse, ell est tombée au fond,
Aïe! Aïe! Aïe! Aïe! Se dit Margoton.

La fontaine était creuse, ell est tombée au fond,
La fontaine était creuse, ell est tombée au fond;

Par là passirent trois jeunes et beaux garçons.
Aïe! Aïe! Aïe! Aïe! Se dit Margoton.

Par là passirent trois jeunes et beaux garçons,
Par là passirent trois jeunes et beaux garçons;
Que donn'rez-vous, la bell', nous vous retirerons?
Aïe! Aïe! Aïe! Aïe! Se dit Margoton.

Que donn'rez-vous, la bell', nous vous retirerons?
Que donn'rez-vous, la bell', nous vous retirerons?
Un doux baiser vous donne en guise d'un doublon.
Aïe! Aïe! Aïe! Aïe! Se dit Margoton.

Of a Deer ~ Based on a text by Tim McNulty

Last night on a bank just up the creek,
I found the smoothed and fur-dusted bed
of a deer.
Nested beneath low boughs,
brush browsed back, the smell was still fresh.
But so close, I thought, within sight of the cabin.

It had been a harsh season.
Many deer were wintering
down close to the valley bottoms and farms.
Dawns, you would see them
browsing a far corner of pasture,
kneading up the snow.

Here, far enough in from the dogs,
there was cover, fresh water...
And the nights I sat at my desk unknowing,
and the lamplight
found its way through the frost-lit trees,
what, if anything, did it mean to her
–nipping at her winter coat
to make a bed for the fawns,
sharing our water for a time.

Of a Deer is from *Three Poems for Deer* in ***In Blue Mountain Dusk*** by Tim McNulty, © 1992, Broken Moon Press, Seattle.

Now Is the Month of Maying ~ Anonymous

Now is the month of maying,
When merry lads are playing,
Fa, la, la...
Each with his bonny lass
A dancing on the grass,
Fa, la, la...

The Spring clad all in gladness,
Doth laugh at Winter sadness,
Fa, la, la...
And to the bagpipe's sound
The nymphs tread out their ground.
Fa, la, la...

Fie then! Why sit we musing,
Youth's sweet delight refusing?
Fa, la, la...
Say, dainty nymphs, and speak,
Shall we play barley-break?
Fa, la, la...

Many Waters: a Round Based on a Theme of John Ireland
Dedicated to the victims of 9/11 and their loved ones

Many Waters cannot quench love;
neither can the floods drown it.

~

Performers

Instrumentalists:

Melissa Bohl, Oboe; Sheila Farnekes, Alto Recorder; Sue Parisi, Soprano Recorder; Eric Plutz, Piano;
Sara Bennett Wolfe, Cello

Vocal Soloists:

Magdalen Kadel, Soprano; Linda Mindlin, Mezzo-soprano

Composer's Chamber Choir:

Deborah Kilmer, Conductor

Eric Plutz, Accompanist

Daniel Stipe, Rehearsal Accompanist

Soprano: Mary Ferguson; Emily Jarvis; Magdalen Kadel*; Rebecca Mariman*; Emily Shea

Alto: G.G. Armstrong; Elizabeth Brocka; Carolann Buff*; Suzanne C. Neilson; Jenny Sakano

Tenor: Chris Hodson*; John Kemp; Philip Rice†

Bass: Zachary Lee Krieger; Devin Mariman*; Mark McConnell; Tony Parisi; Luc Peterson; Christian
Punct

*Soloists for *Missa Salvator Noster Misericordiae*

†Composer: *Of a Deer*

~

About the Artists

Melissa Bohl plays Principal Oboe with the Greater Trenton Symphony Orchestra, the Bravura Philharmonic Orchestra, and the American Repertory Ballet Orchestra, and performs regularly with many other area musical organizations, including the Delaware Valley Philharmonic, the Orchestra of St. Peter by the Sea, the Garden State Symphonic Band, Sinfonietta Nova, and the New Brunswick Chamber Orchestra. She teaches oboe at Princeton Day School and Westminster Conservatory. At Westminster Conservatory, she is also Head of the Wind Department and coordinates three faculty recital series: the Kaleidoscope Chamber Series; Gallery Concerts; and the noontime series Westminster Conservatory at Nassau. Melissa has degrees in music from the Eastman School of Music, the University of Notre Dame, and Princeton University. Her principal teachers were Jerry Sirucek, Robert Sprenkle, and Ray Still.

Hailed by audiences and critics alike, Mezzo-Soprano **Carolann Buff** has been described as “ardent,” “stunning,” and “effortless.” Carolann is a specialist in historical performance and has appeared with numerous early music ensembles, including the Boston Camerata, The Waverly Consort, and Cut Circle Renaissance Choir, and as a soloist with numerous period instrument orchestras. She is a founding member of the internationally renowned medieval trio Liber unUsualis and, with the ensemble, recorded two critically acclaimed CDs of fourteenth century polyphony: *Unrequited: Machaut and the French Ars Nova*, and *Flyleaves: Music in English Manuscripts*. She also sings with the women’s ensemble Tapestry and can be heard on its two most recent recordings, including *Sapphire Night*, which received the 2005 ECHO Klassik prize in Germany. Carolann is a Doctoral Candidate in Historical Musicology at Princeton University and is writing a dissertation on the motet in early fifteenth century Italy.

Sheila Fernekes regularly performs with early music ensembles and was an orchestra member in the Princeton Festival Opera productions of *A Midsummer Night's Dream* and *Ariodante*. She is past president of the Princeton Recorder Society and a former board member of the American Recorder Society. In addition to playing the recorder, Sheila creates one-of-a-kind jewelry that she sells in juried shows and galleries.

Christopher Hodson holds a Bachelor of Arts in Vocal Music from Western Michigan University and is finishing a graduate degree in vocal performance/pedagogy at Westminster Choir College. His operatic roles include Chevalier de la Force in Poulenc’s *Dialogues des Carmelites*, Azael in Debussy’s *L’Enfant Prodigue*, the title role in Bizet’s *Le Docteur Miracle*, Frederick in Gilbert and Sullivan’s *Pirates of Penzance*, and Fenton in Verdi’s *Falstaff*. In addition to his opera experience, Chris has appeared as a soloist in Mozart’s *Requiem*, Arvo Pärt’s *Passio* with the Michigan Bach Collegium, and Howells’ *Requiem*.

Christopher’s voice teachers have included Dr. David Little, Dr. Joe Miller, and Dr. Carl Ratner. He is studying with Dr. Christopher Arneson.

Magdalen Kadel sang for many years in the Girls’ Choir and in the Choir of Men and Boys at Trinity Episcopal Church, Princeton, where she served as Head Girl under the direction of John Bertalot. She received her Bachelor of Music from Indiana University, where she was enrolled in the Institute for Early Music, studying voice with Paul Elliott. She has had singing engagements with New York based contemporary music group Alarm Will Sound. Currently, she is studying voice with Barbara Honn. She enjoys living in New York City, where she was soprano section leader at Holy Apostles’ Episcopal Church, directed by David Hurd. She is now singing with C4: the Choral Conductor/Composer Collective.

Deborah Kilmer studied piano with Beryl Ladd and choral conducting with Daniel Moe at Oberlin College, where she received her Bachelor of Fine Arts in Music. She received her Master of Music in Choral Conducting from Westminster Choir College, where she studied conducting with Janet Davis and Joseph Flummerfelt, and voice with Anne Ackley Gray.

Soon after graduating from Westminster, Deborah spent many years struggling with chronic, debilitating migraines. This, coupled with chronic depression, prevented her from taking a job outside

the home. At this time, she tried her hand at composing, and found the discipline and creative expression very rewarding. Fellow composer Ben Alloway urged her to find a teacher and study composition formally. She followed his advice, taking private composition lessons with Laurie Altman for several years. Laurie Altman helped Deborah find her musical voice.

Deborah's improved health has allowed her to convey her compositions to listeners (hence the title of this concert, *Turning in the Light*). In August 2010, she organized and conducted a recital of her own compositions, which she presented at Bristol Chapel on the campus of Westminster Choir College. The recital, which included piano solos (played by Eric Plutz), vocal duets, and choral compositions, was received enthusiastically. She created the recording *Spring and Fall* from this performance.

Deborah's compositions have been performed by the choirs of Trinity Episcopal Church, Princeton (under the direction first of Andrew Shenton and then of Tom Whittimore), and by both the Westminster Community Choir and the Westminster Community Chamber Choir (under the direction of Devin Mariman). Upcoming events include a performance of *Three English Folk Songs* for the Belle Meade Friends of Music (April 29). Deborah has been invited to present a forum titled *Deborah Kilmer: a Conversation with the Composer* for composition and theory students of Westminster Choir College. *God's Grandeur*, a setting of a poem by Gerard Manley Hopkins for SSATB choir, soloists, organ, and piano, will be sung by the choirs of Trinity Episcopal Church, Princeton, in the 2012-2013 liturgical program.

Examples of Deborah's music may be found at the following websites:

<http://www.soundcloud.com/deborahkilmer>

<http://www.risingdove.com>

<http://www.cdbaby.com/cd/deborahkilmer>

<http://www.facebook.com/Deborah.Kilmer.Composer>

Deborah's recitals, *Spring and Fall* and *Turning in the Light*, are available as CD-Rs or for download.

Deborah's compositions include piano solos, instrumental chamber works, vocal solos, and choral works. Important influences include Renaissance and Baroque polyphony, as well as the music of Poulenc and Bartok. Of her vocal music, Andrew Megill, Associate Professor of Conducting at Westminster Choir College, says "Kilmer writes fluently in this idiom, and demonstrates the strong knowledge of the voice she has gained from her own life as a choral singer." Frank Akers, former pianist for the White House and the US Marine Corps, says, "Kilmer's compositional hand is deft and clean; she presents her ideas with shining confidence and skill." Eric Plutz says, "I was honored to have performed several of her works recently, and found them to be well-crafted, unique and ultimately very appealing."

Deborah is proud to be the mother of Rachel Kadel-Garcia, Lisa and Magdalen (Maggie) Kadel, and Martin Kilmer-True, and the grandmother of Isabel Kadel-Garcia. She enjoys choral singing, international folk dance, reading, and spending time with her family. She resides in Princeton, NJ, with her husband, Tom True; her son, Martin; and two cats.

Devin Mariman, Baritone, performs regularly both as a singer and a conductor. As a soloist, he has appeared with the Dryden Ensemble, Fuma Sacra, Philadelphia Classical Players, Philomusica, the Tabor Consort, the Westminster Community Orchestra, and other local ensembles for various works, including Vaughan Williams' *Five Mystical Songs* and *Dona Nobis Pacem*; the Fauré *Requiem*; Bach's *St. John Passion*, *St. Matthew Passion*, and *Magnificat*; and various cantatas. His major stage role was that of Falke in *Die Fledermaus*, and he is a founding member of the early music ensemble Fuma Sacra. He received his Master of Music in Voice and Choral Conducting from Westminster Choir College of Rider University, where he is now an Adjunct Instructor of Voice.

Rebecca Mariman, soprano, is best known to local audiences as a member of the early music vocal ensemble, Fuma Sacra, lead by Andrew Megill. She has sung with Fuma Sacra since 1990, performing music ranging from the medieval to newly composed works. Rebecca was an Adams Fellow at the Carmel Bach Festival in 2010. She had been a member of the Carmel Bach Festival Chorale and was heard as a soloist in an NPR broadcast of the Chorale's 2009 Mission concert. She has appeared as a

soloist at the Connecticut Early Music Festival and the Westminster Choral Festival in a performance of Vaughn Williams' Mass in G Minor, under the direction of Paul Salumanovich, and with Tempesta di Mare, Brandywine Baroque, The Dryden Ensemble, Masterwork Chorus, Voices Chorale, Westminster Community Chorus, and the Garden State Philharmonic Chorus. Rebecca studied theater at Dickinson College in Carlisle, PA, and voice performance at Westminster Choir College.

Linda Mindlin, Mezzo-Soprano, performs as soloist in oratorio and concert with area orchestras and choral ensembles. She has appeared with the Westminster Community Orchestra, the Princeton University Orchestra, and the Princeton Society of Musical Amateurs, among others. She has also appeared in opera, operetta, and musical theater, including roles in *The Magic Flute*, *The Gondoliers*, *The Mikado*, and *Carousel*, and was even a dancer in *Guys and Dolls*. Linda performs annually in Westminster Conservatory's concert and recital series, singing repertoire of all styles, including premiere works by contemporary composers. She has been a choral vocal coach and has directed children's choirs. Linda is a graduate of Westminster Choir College and is member of the voice faculty at Westminster Conservatory, Princeton, NJ.

Sue Parisi received her Bachelor of Music from Westchester University and her Master's in Music Education from The College of New Jersey. She played bassoon in the Plainfield Orchestra and taught music for 30 years in the South Brunswick School System. She is Music Director at the Neshanic Reformed Church in Hillsborough and former Music Director for the Princeton Recorder Society. She performed the recorder parts in the Princeton Festival's productions of *Midsummer Night's Dream* and *Ariadne*.

Eric Plutz is University Organist at Princeton University, where his responsibilities include playing for weekly services at the Chapel, Academic Ceremonies, and solo concerts, and accompanying the Chapel Choir in services and concerts. In addition, Eric is rehearsal accompanist for the Westminster Symphonic Choir at Westminster Choir College of Rider University in Princeton, NJ.

Acclaimed as "an impressive organist" by Donald Metz writing for American Record Guide, Eric has two CD recordings to his credit, both on the Pro Organo label: *Music Héroïque* and *Carnival*. As an organ concert soloist, Eric has concertized across the United States and abroad, including Salzburg, Austria (Franziskanerkirche), Philadelphia (Verizon Hall at the Kimmel Center, the Wanamaker Organ at Macy's, Center City), New York City (Avery Fisher Hall at Lincoln Center, Cathedral of St. John the Divine), Washington, DC (Washington National Cathedral), San Francisco (Grace Cathedral), and West Point, NY (Cadet Chapel at the United States Military Academy). He has been a featured artist at two Regional Conventions of the American Guild of Organists (Region III in 2007, Regions I & II in 2011) and was a featured performer for the 2007 American Handel Society Conference. At the 2010 National AGO Convention in Washington, DC, Eric performed twice, in collaboration with two local groups.

Recent performances include an appearance at Verizon Hall under the baton of Helmuth Rilling; two tape-delay solo concerts; and two live broadcasts of all-Bach concerts on WWFM, the Classical Network. In addition, his playing has been broadcast on NPR's *Pipedreams* and Philadelphia-based public radio station WRTI's *Wanamaker Organ Hour*.

Originally from Rock Island, IL, Eric earned a Bachelor of Music, *magna cum laude*, from Westminster Choir College of Rider University in 1989, and a Master of Music degree from the Eastman School of Music in 1991. In 2004, while on sabbatical, he studied in Rochester, NY, with David Higgs, chair of Eastman's organ department, and in Paris, France, with Marie-Louise Langlais, researching the major organ works of César Franck.

Philip Rice is a composer of sacred and secular vocal and instrumental works. He graduated *summa cum laude* from Central Michigan University with a Bachelor of Music degree in composition and theory, studying under David Gillingham, and has received additional lessons with composers including Tom Cipullo, Cindy McTee, and Roberto Sierra. He studies and teaches as a graduate assistant at Westminster College of the Arts in Princeton, NJ, pursuing a Masters of Music in composition, studying under Dr. Stefan Young (a student of Nadia Boulanger).

Philip has won numerous awards for his compositions, among them awards from Chanticleer, The Kansas University Choral Society, SibeliusMusic.com, the Kalamazoo Symphony Orchestra, Central Michigan University, and Westminster Choir College. Philip's works have been performed by a variety of ensembles in the states and abroad.

Philip is a founding member of Noisi Paint, a collaborative group of three composers with similar goals who advance repertoire for Wind Band.

He collects hourglasses, glass bottles, and picture frames.

Daniel Stipe is our rehearsal accompanist. His combination of abilities as solo recitalist and collaborator on both the piano and the organ lends a rare excitement and emotional depth to his performances. In 2006 he was featured in recital on the Rising Stars series at the National Convention of the American Guild of Organists. His original organ transcription of Richard Strauss' Four Last Songs, which he premiered with soprano Lindsey McKee, was received with great enthusiasm at the 2007 Texoma regional convention of the National Association of Teachers of Singing. Since then he has completed a number of transcriptions for the organ, including Elgar's Enigma Variations, Ravel's Mother Goose Suite, and Brahms' Fourth Symphony. As a soloist and collaborator, he maintains an active concert schedule, with recent performances in Nashville, Chattanooga, Knoxville, New Orleans, Princeton, New York City, Dallas, Huntsville, Worcester MA, Denver, and Atlanta.

Daniel, a native of Tulsa, finished Bachelor's degrees in Piano and Organ Performance with honors at the University of North Texas in 2006. He studied organ with Casey Cantwell and Jess Eschbach, and piano with Elwyn Ratliff and Adam Wodnicki. He has won prizes in the William Hall Pipe Organ Competition in San Antonio; the Tulsa Crescendo Music Awards; the Fort Wayne National Organ Playing Competition; and the AGO/Quimby Region VII Competition for Young Organists. While serving as assistant to Tom Whittlemore at Trinity Parish in Princeton, NJ, and as director of music at the Episcopal Church at Princeton University, Daniel is pursuing a master's degree in organ performance with Ken Cowan at Westminster Choir College. In his spare time he enjoys cycling, hiking, role-playing games, and good literature.

Sara Bennett Wolfe is a Doctoral Candidate in Cello Performance at Rutgers University. In addition to performing frequently in the New York and New Jersey area, Sara is a dedicated pedagogue. She coaches chamber music and leads sectionals for undergraduate music majors at Rutgers, and is Cello Faculty at the Rutgers University Mason Gross School of the Arts Extension Division; Westminster Conservatory of Rider University; and Hunterdon Academy of the Arts. She also recently accepted a position with the Youth Orchestra of Bucks County as conductor of the Junior Division string ensembles, and as coach for the Honors String Quartet.

Sara completed a Master of Music degree in Cello and Suzuki Pedagogy at the Cleveland Institute of Music in 2010. In Cleveland she taught cello in CIM's Preparatory Division and served as Principal Cellist of the Mansfield Symphony Orchestra. Sara also holds a Master of Music in Cello Performance from Ithaca College, where she was the Cello Teaching Assistant, and a Bachelor of Music in Cello Performance from Indiana University. Her primary teachers include Jonathan Spitz, Merry Peckham, Elizabeth Simkin, and Emilio Colon. She has participated in master classes with Zuill Bailey, Eric Kim, George Kern, Stephen Clapp, Francois Rabbath, and the Miami Quartet. Sara's Suzuki Teacher Trainers include Pam Devenport and Melissa Kraut.

In the summer, Sara performs as principal cellist at Opera in the Ozarks and teaches at the Kinhaven School, a music camp in Vermont.