

Come Day, Come Night

From love songs to boat songs, we celebrate the joy of a life well-lived. The concert features works by Emma Lou Diemer, Gwyneth Walker, Kevin Siegfried, and Stephen Chatman — stirring works that reflect the textures and rhythms, joys and challenges of each new day.

SATURDAY
MAY 13, 2023
4:00PM

The logo features the word "Concord" in a small, dark serif font above the words "Women's Chorus" in a larger, bold, dark serif font. A large, light blue stylized "CWC" is positioned behind the text.
**Concord
Women's Chorus**
THE POWER OF WOMEN'S VOICES | JANE RING FRANK, DIRECTOR

Concord Women's Chorus

presents

*Come Day,
Come Night*

Jane Ring Frank, Artistic Director

Scott Nicholas, Piano

With special guest artist

Beth Welty, Violin

Program Notes

Today's concert program, "Come Day, Come Night," marks, in a simple and straightforward way, the natural rhythm of a day, 24 hours, including sunrise to sunset – poetic transition points that represent the journey of a relationship, birth and death, the cycle of a rich and varied life. Sunrise provides an opportunity for a new perspective, fresh breaths of air, hope, optimism. Sunset offers completion, peace, finality, the last breaths of a well-lived day.

We begin our program as eyes open on a new day with Emma Lou Diemer's *When You Wake*. "When you wake you will know that stars fade, that night does not last." A new beginning, a new calm, a new mystery. Gwyneth Walker's *Mornings Innocent* leads us into the new day with poet May Swenson's romantic call to action: "Alert and fresh as grass I wake and rise on mornings innocent." Walker's *Love Is a Rain of Diamonds* uses an impressionistic, harmonic palette to remind us of the slowly unfolding, shimmering, and cascading nature of new love. Stephen Chatman's *Love Me*, based on a poem by Sara Teasdale, is a whimsical setting of the poet's flush of romance ("Love me, love me, love me!"); *Joy*, also by Chatman, with a Teasdale text, gives us a peek into the ecstatic and jubilant stage of a love affair ("I am wild; I will sing to the trees."); Kevin Siegfried's *Boat Song*, with words by Sarah Orne Jewett, settles us into the calm, comfortable place where lovers find ease and knowing.

The course of the day, the relationship, the life shifts when the light changes and love vanishes. The comfortable phase becomes disquieting. We learn "there is no magic anymore" in Chatman's melancholic *After Love*. And *Come Day, Come Night*, based on poetry by Christina Rossetti, shifts love into memory, into the past, with hope that a new day may come at last.

We end our concert with one of our CWC favorites, The Wailin' Jennys' *The Parting Glass*, ("Good night and joy be with you all.") a fitting reminder that regret and memory have the potential to lead us to a new sunrise and a new day. A cycle of hope.

As always, I am grateful for your generosity of spirit and support.

May you find joy and peace in the rhythms of Spring.

Jane Ring Frank, Artistic Director

Concert Program

Come Day, Come Night

Jane Ring Frank, Artistic Director
Scott Nicholas, Piano
Beth Welty, Violin

When You Wake [2018] Music by Emma Lou Diemer (b. 1927)
Text by Paul Willis (b. 1955)

Mornings Innocent [1992] Music by Gwyneth Walker (b. 1947)
Text by May Swenson (1913-1989)

Kathleen Molony; Amanda Kern; Susan Mills, soloists

Love Is a Rain of Diamonds [1992] Walker/Swenson
Linde Dynneson; Jennifer Kobayashi; Ellen Materne; Laura Weiss,
soloists



Love Me [2019] Music by Stephen Chatman (b. 1950)
Text by Sara Teasdale (1884-1933)
Jennifer Kobayashi, soloist

Joy [2019] Chatman/Teasdale
Ellen Materne; Linde Dynneson, soloists

Boat Song [2019]

Music by Kevin Siegfried (b. 1969)
Text by Sarah Orne Jewett (1849-1909)



After Love [2019]

Chatman/Teasdale

Come Day, Come Night [2021]

Music by Chatman
Text by Christina Rossetti (1830-94)

Elizabeth Hoermann; Amanda Kern; Kathleen Molony, soloists

The Parting Glass

Traditional/arr. The Wailin' Jennys



Shalom [2020]

Dan Forrest (b. 1978)
John 14: 27

Beth Welty, violin

Program Texts

When You Wake

Music: Emma Lou Diemer (b. 1927)

Text: Paul Willis (b.1955)

When you wake
you will know that stars fade
that night does not last
that the sorrows of planets
are the joys of morning
that birds repair and lemons kindle out your window
nature's first lesson first hint
of grace.

Mornings Innocent

Music: Gwyneth Walker (b. 1947)

Text: May Swenson (1913-1989)

I wear your smile upon my lips
Arising on mornings innocent
Your laughter overflows my throat
Your skin is a fleece about me
With your princely walk I salute the sun
People say I am handsome
Arising on mornings innocent
birds make the sound of kisses
Leaves flicker dark and light like eyes
I melt beneath the magnet of your gaze
Your husky breath embraces my ear
Alert and fresh as grass I wake
and rise on mornings innocent

Love is a Rain of Diamonds

Music: Gwyneth Walker (b. 1947)

Text: May Swenson (1913-1989)

Love is a rain of diamonds in the mind
the fruit of the soul sliced in two
a dark spring loosed at the lips of light
under-earth waters unlocked from their lurking
to sparkle in a crevice parted by the sun
a temple not of stone but cloud
beyond the roar of the heart and all violence
blue permanence

Love Me

Music: Stephen Chatman (b. 1950)

Text: Sara Teasdale (1884-1933)

Brown-thrush singing all day long
In the leaves above me,
Take my love this April song,
“Love me, love me, love me!”
When he harkens what you say,
Bid him, lest he miss me,
Leave his work or leave his play,
And kiss me, kiss me, kiss me!

Joy

Music: Stephen Chatman (b. 1950)

Text: Sara Teasdale (1884-1933)

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

Boat Song

Music: Kevin Siegfried (b. 1969)

Text: Sarah Orne Jewett (1849-1909)

Oh, rest your oars and let me drift
while all the stars come out to see!
The birds are talking in their sleep
as we go by so silently.
The idle winds are in the pines;
the ripples touch against the shore.
Oh, rest your oars and let me drift,
and let me dream forevermore!

The sweet wild roses hear and wake,
and send their fragrance through the air;
the hills are hiding in the dark,
there is no hurry anywhere.
The shadows close around the boat,
ah, why should we go back to shore!
So rest your oars, and we will float
without a care forevermore.

Oh, little waves that splash and call,
how fast you lead us out of sight!
And we must follow where you go
this strange and sweet midsummer night;
the quiet river reaches far –
the darkness covers all the shore;
with idle oars we downward float
in starlight dim forevermore.

After Love

Music: Stephen Chatman (b. 1950)

Text: Sara Teasdale (1884-1933)

There is no magic any more,
We meet as other people do,
You work no miracle for me
Nor I for you.

You were the wind and I the sea,
There is no splendor any more,
I have grown listless as the pool
Beside the shore.

But though the pool is safe from storm
And from the tide has found surcease,
It grows more bitter than the sea,
For all its peace.

Come day, come night

Music: Stephen Chatman (b. 1950)

Text: Christina Rossetti (1830-1894)

(adapted from “Twilight”)

We met, hand to hand,
we clasped hands close and fast,
as close as oak and ivy stand;
but it is past:
come day, come night, day comes at last.

We loosed hand from hand,
we parted face from face:
each went his way to his own land.
but it is past:
come day, come night, day comes at last.

The Parting Glass

arranged by The Wailin' Jennys

Oh, all the money that e'er I spent,
I spent it in good company.
And all the harm that e'er I've done,
alas, it was to none but me.
And all I've done for want of wit
to mem'ry now I can't recall.
So fill to me the parting glass.
Goodnight, and joy be with you all.

Oh, all the comrades that e'er I've had
are sorry for my going away.
And all the sweethearts that e'er I've had
would wish me one more day to stay.
But since it falls unto my lot
that I should rise and you should not,
I'll gently rise and I'll softly call,
"Goodnight, and joy be with you all.
Goodnight, and joy be with you all."

Shalom

Music: Dan Forrest (b. 1978)

Text: John 14:27

Peace, I leave with you,
Peace, I give to you,
Peace, Shalom.
Not as this world gives,
I give to you.
Do not be afraid.
Shalom, my peace I give to you.
Peace.

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Jane Ring Frank, Artistic Director

Jane Ring Frank is pleased to be in her 30th year as Artistic Director of the Concord Women's Chorus, a 50-voice ensemble based in Concord, Massachusetts. The chorus prides itself on rehearsing and performing challenging, new music written especially for women.

From professional CD recording projects to workshops for professional conductors and singers, Ms. Frank continues to direct some of Boston's best musical ensembles. For twelve years, she was the critically acclaimed Artistic Director and Founder of Boston Secession – one of Boston's premiere professional choral ensembles.



Ms. Frank began her conducting career at California State University, Long Beach, where she became associate conductor of the premiere 70-voice University Choir, staff pianist, lecturer, and musical director/conductor for the Department of Theatre Arts. She also worked as a *répétiteur* with professional opera companies in Los Angeles, including the Los Angeles Music Center Opera and the Long Beach Opera Company. Other artistic mentors include the late Randall Behr (former conductor and music director, Juillard Opera Center, and former resident conductor, Los Angeles Music Center Opera), the late Michael Carson (conductor, Lake George Opera), and Menahem Pressler (Beaux Arts Trio).

Ms. Frank moved to Boston in 1991 to conduct at Harvard University; five years later she founded Boston Secession. She is currently the Minister of Worship and the Arts at First Congregational Church, Winchester. She spent 21 years as a Senior Resident Scholar at the Women's Studies Research Center at Brandeis University. From 2011-2022, Ms. Frank served as Artistic Director of the North Shore's Cantemus Chamber Chorus. She produced the late composer and fellow Brandeis Scholar Ruth Lomon's *Shadowing*, a critically acclaimed recording of her piano works. She co-produced and co-edited three recordings with Laury Gutiérrez and her exhilarating early music fusion ensemble, Rembarroco. From 2011-2017, she served as part-time resident guest conductor at the Gitameit Music Centre in Yangon, Myanmar.

For a number of years, she served as Conductor of E.C.S. Publishing Company's professional recording choral ensemble, Philovox, as well as a 10-year faculty member at Emerson College. She has guest conducted and taught at the Longy School of Music of Bard College, as well as Andover's Essex Chamber Music Players, a professional instrumental chamber ensemble.

Frank has conducted and produced two CDs with Boston Secession. "Afterlife: German Choral Meditations on Mortality" and "Surprised by Beauty: Minimalism in Choral Music." Both CDs were outstandingly reviewed by the New York Times, Gramophone, and American Record Guide, along with many other journals, magazines and blogs.

Scott Nicholas, Pianist

Based in Boston, Scott Nicholas is an accomplished pianist known as much for exceptional sensitivity to the performers he accompanies as for his technique. With a repertoire spanning classical and musical theater, Nicholas has appeared throughout the U.S. and internationally in solo and chamber performances.

In addition, Nicholas is Associate of Voice and Opera at the Boston Conservatory at Berklee. He has served as the rehearsal and performance pianist for Tanglewood Festival Chorus, the Borromeo String Quartet, the US Airforce Clarinet Ensemble, Longwood Opera, the Minnesota Opera, Boston Secession, the Concord Women's Chorus, Cambridge Community Chorus, Boston Lyric Opera's outreach programs, and Leontyne Price Vocal Arts Competition.

Nicholas has recorded several works by Graham Gordon Ramsay, most recently *Piano Preludes*, part of a collection of solo instrument works from Albany Records. He has also recorded frequently with E.C. Schirmer's Philovox Ensemble and performed on WGBH-FM and WBUR-FM in Boston.

Nicholas has served as music director for the New England Conservatory Opera Workshop, Central Square Theater, Franklin Performing Company, Suffolk University, and Emerson College. He is on the faculty at Emerson; teaches piano and coaches opera and music theater at Suffolk; and offers instruction in piano, theory, and vocal coaching at Encore Music Academy. Nicholas holds a B.A. in music education from the College of New Jersey and an M.M. in accompanying/coaching from the New England Conservatory



Beth Welty, Violin

Beth Welty received her Bachelor and Master's degrees in violin performance from Indiana University, where she was a student of Yuval Yaron. She has performed with numerous groups in the Boston area, including the Bach, Beethoven and Brahms Society, the Handel and Haydn Society, and the Pro Arte Chamber Orchestra. She has performed abroad with various organizations, touring Italy with the Chorus of Westerly and South Africa with the London Chamber Players. She toured Spain twice as concertmaster of the Massachusetts Symphony. In 2014, she traveled to Switzerland to perform a solo recital, and in 2015, she did a five-concert tour of England with the Aryaloka String Quartet. Beth is the assistant principal second violinist with the Springfield (MA) Symphony Orchestra and has served as concertmaster of the Nashua Chamber Orchestra since 2005.



An avid chamber musician, Beth is a founding member of the Kaleidoscope Chamber Ensemble. In 1991, she made her Lincoln Center debut in New York with the Boston Quartet, of which was also a founding member. She maintains a private teaching studio in her home in Waltham and is a teacher at the Upbeat NH Strings program in Nashua, NH. In her spare time, she enjoys gardening and making stoneware pottery.

Concord Women's Chorus is a member of Greater
Boston Choral Consortium
(www.bostonsings.org)
and Chorus America (www.chorusamerica.org)

The Chorus

Soprano I

Jane Fisher*, Elizabeth Hoermann*, Amanda Kern, Jane Luckner,
Ellen Materne*, Kathleen Molony*, Juliana Nagy, Bozena Smith,
Jeanette Taylor, Laura Weiss

Soprano II

Sara Ballard, Elaine Chertavian*, Lee Ann Cohen, Linde Dynneson,
Donna Fitzsimmons, Allison Jones, Jennifer Kobayashi,
Judi Kotanchik, Lori Locascio*, Susan Mills, Emilie Stuart

Alto I

Susan Avery, Sue Beck*, Anne Bourne, Amy Davis, Suzanne Frank,
Rowena Nelson, Cynthia Nunan, Stephanie Smith*, Cynthia Sorn,
Emily Teller*

Alto II

Liz Berk, Carole Bundy, Pamela Dritt, Jane Farber, Angela Healy,
Judy Perkins, Lisa Sandeen

*indicates member of Board of Directors

Special Thank You to all of our wonderful members who volunteer for so many behind the scenes tasks that make presenting a concert possible!



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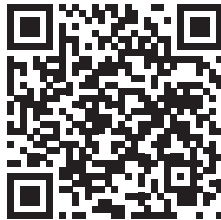
CWC will hold open rehearsals on September 12 and September 19, starting at 9:30 AM. Auditions will be held at the end of the rehearsal on September 19. Join us, learn about our 2023-2024 season, and discover what fun it is to make beautiful music together.

Please let us know that you are planning to come: manager@concordwomenschorus.org. And check out our website at concordwomenschorus.org for more information.

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Concord Women's Chorus

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2023-2024 Concert Season

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Spring Concert

Saturday, May 4, 2024

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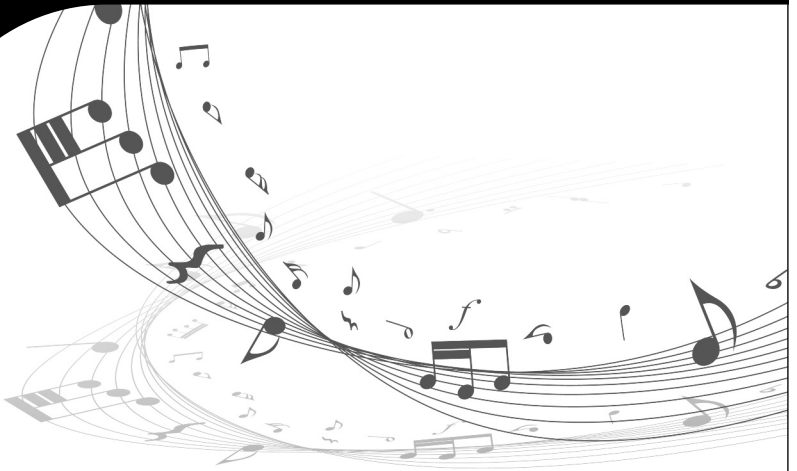
For tickets and information: www.concordwomenschorus.org



On Saturday, June 24, 2023, an ensemble from Concord Women's Chorus will sing at the Carlisle Music Festival at Old Home Days.

This event will take place in the Music Tent on the Carlisle Town Green at 11:30 AM. Come hear us sing!

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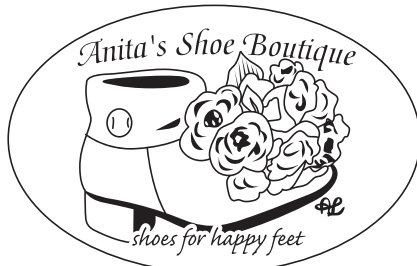


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