The Tenth Muse Sprung Up Anew
A SYMPOSIUM AND CONCERT CELEBRATING
400 YEARS OF ANNE BRADSTREET

Symposium
Saturday September 29th, 2012
1 to 3:30 PM
and
“High Tea with Anne Bradstreet”
4 to 5 PM
Cascia Hall at Merrimack College

Anne Bradstreet’s 400th Birthday Gala Concert
Sunday, September 30th, 2012
2 to 5 PM
Rogers Center for the Arts at Merrimack College

Presented by the Friends of Anne Bradstreet
in collaboration with the Essex Chamber Music Players and
Women’s and Gender Studies department at Merrimack College

Supported by:
Eastern Bank, Yale University School of Music
Alumni/Ventures Fund,
the Andover and North Andover Cultural Councils

Cover background: A Rendering of Anne Bradstreet by Nella Lush
Oil and wax on linen- 24”Wx48”H, www.Nellasartgallery.com

The Friends of Anne Bradstreet

Steering Committee:
Karen M. Kline- Chair, Poet Laureate of North Andover, “Valley of the Poets”
and “American Community Think Tank”
Susan Lenoe- Actress & Storyteller, Mistress Anne Dudley Bradstreet, Secretary
Michael Finegold- Music Coordinator,
Essex Chamber Music Players Artistic Director,
Edward Wang- Marketing, current member and former chair of the
North Andover Cultural Council
Peter Baylies- Webmaster
Nella Lush- artist, President, Andovers Artists Guild
Prof. Gordene MacKenzie- Department of Women’s & Gender Studies,
Merrimack College

Board Members:
Kathleen Keenan- Assistant Director, Stevens Memorial Library, North Andover
Carol Majahad- Executive Director, North Andover Historical Society
Mary Rose Quinn- Director, Stevens Memorial Library, North Andover

The Friends of Anne Bradstreet and the Essex Chamber Music Players wish to thank the following for their
generous contributions:

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The Symposium
1:00 to 3:30 PM
Cascia Hall, Merrimack College,
North Andover, Massachusetts

Presented by Merrimack College and
The Friends of Anne Bradstreet
Moderators: Gordene McKenzie, Karen Kline

Speakers:
Charlotte Gordon, Endicott College:
“Anne Dudley Bradstreet: New World Woman”

Mark Schorr, Cambridge College:
Many roads to Anne Bradstreet: books, manuscripts,
philosophers, feminists, biographers, and poets

Debra Michals, Merrimack College:
The Economy/Economics of Women’s Writing:
From the 17th Century to Today

Elisa New, Harvard University:
“Reading Anne Bradstreet”

Question and answer periods after each speaker and at the end
with the panel of speakers
(Please turn off your cell phones and pagers before the speakers begin.)

Join the Friends of Anne Bradstreet for
“High Tea With Anne Bradstreet”
portrayed by actress
Susan Lenoe
4:00- 5:00 PM • Cascia Hall
Minimum donation - $8
Compliments of Lisa Swarbrick & Elaine Morello
About the Speakers:

**Charlotte Gordon**
Critically acclaimed author Charlotte Gordon has published two books of poetry, the biography Mistress Bradstreet: The Untold Story of America's First Poet (Little, Brown) and, most recently, The Woman Who Named God: Abraham’s Dilemma and the Birth of Three Faiths (Little, Brown). Her new book Mary and Mary: The Lives of Mary Shelley and Mary Wollstonecraft will be published in 2013 (Random House). A graduate of Harvard College, she received a master's degree in creative writing and a PhD in history and literature from Boston University. She has been a frequent guest on NPR and the CBC, including spots on Weekend Edition, The Current and New Dimensions. Currently, she is an Associate Professor of English at Endicott College. Please visit her website at www.charlottegordonbooks.com.

**Mark Schorr**
Mark Schorr has served as Executive Director of the Robert Frost Foundation since 2004. Under the name M. A. Schorr, he has published three books of poetry, Conscious Explanations (Pen & Anvil), Heart’s Ladder (bookmark), and Recovery: 77 Dream Songs of Man and Machines. Currently an Adjunct Professor at Cambridge College in Lawrence, Mass., Mark Schorr is a graduate of Grinnell College and holds a PhD in English and American Literature from Harvard University. Anne Bradstreet became one of his favorite poets in the Boston Public Library Rare Book Room in 1967 when Schorr read her poems in the first American edition while doing a study of Bradstreet’s Puritan printer John Foster. His publications are featured at http://www.lulu.com/spotlight/frostfoundation.

**Debra Michals**
Debra Michals, Ph.D., is an instructor of women's history and women's/gender studies at Merrimack College. She is an independent scholar and editor, author of numerous articles, advisor to the International Museum of Women, former curator of the now-defunct Women's Museum in Dallas, and a co-author of the book “A People and a Nation: Brief 9th edition.” She is currently writing a book on the historic rise of women entrepreneurs in the second half of the 20th century, as well as a novel set in 1940s and '50s Hollywood. She will also be launching a blog in September on activism in everyday life.

**Elisa New**
Elisa New is the Powell M. Cabot Professor of American Literature at Harvard University where she teaches classic American literature from Anne Bradstreet through Marilynne Robinson and from the Puritans to the present day. Her published works include The Regenerate Lyric: Theology and Innovation in American Poetry, The Lines Eye: Poetic Experience, American Sight and Jacob’s Cana: A Jewish Family’s Journey from Four Lands of Lithuania to the Ports of London and Baltimore.

About the Moderators:

**Karen M. Kline**
Mom, poet and creator/executive director of American Community Think Tank, founded in 1999 to encourage the imagination of children. ACTT programs are done in schools and non-profits such as the YM/YWCA in several American cities/towns and ACTT events have been done in Canada and in Lahore, Pakistan. As a board member, she is treasurer of the Robert Frost Foundation and helps conduct yearly festivals, hoots, school poetry bees and workshops. In 2005, she petitioned North Andover Selectmen to appoint a poet laureate and is now coordinating the Anne Dudley Bradstreet 400th Birthday Celebration.

**Gordene MacKenzie**
Gordene MacKenzie is an associate professor and chair of the Women’s and Gender Studies department at Merrimack College. She is an activist and the author of the book “Transgender Nation.” She co-produced and co-hosted GenderTalk Radio and GenderVision Video. Gordene has also co-directed several short documentaries on gender that have shown at film festivals.

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**High Tea with Anne Bradstreet:**

Please see her bio in the Gala Concert section of the program.
Next Upcoming Concerts:

Cappella Clausura
‘Outside the Walls’
Kassia; Laetatus; SubTuum
Wednesday Oct. 24th at 12pm Mandel Center, Brandeis University
Saturday Oct. 27th at 8pm at University Lutheran Cambridge
Sunday Oct. 28th at 8pm at Parish of the Messiah, Newton
For more concerts and info see www.clausura.org

New England Classical Singers
Handel’s Messiah and More!
Saturday, December 1, 2012 at 7:30 PM
Rogers Center for the Arts
Merrimack College, North Andover, MA
For more concerts and info see www.newenglandclassical.org

Essex Chamber Music Players
November 4, 2012 ‘Amesbury Days’ Concert
Sparhawk School, 196 Main St.,
Amesbury, MA 01913
$12 general admission, $10 adults accompanied by a friend or family member, $8 seniors and students.

Featuring Music Selections about Amesbury, Water, and more with scenic videos of Amesbury
Haydn: Trio in D Major, Pierné: Finale from Sonata da Camera, Goossens: selections from Five Impressions of A Holiday; Ewazen: Pastorale from Ballade, Pastorale and Dance; Debussy: Jardin sous la pluie from Estampes for Piano; J. W. Brown: selections from Amesbury Sketches; Bach: selections from Suite No. 6 in D Major for Cello; Handel: Alla Hornpipe from the Water Music (Arranged by M. Finegold)
Michael G. Finegold - flute; Guest Hilary Ledebohr - French horn; Emmanuel Feldman - cello; David A. Pihl – piano
For more concerts and info see www.ecmp.org

North Andover High School Scarlet and Black Singers
Winter Concert
Thursday, December 20 at 7pm at NAHS in the Auditorium
For more concerts and info see www.northandoverpublicschools.com/music.cfm

Anne Bradstreet’s
400th Birthday Gala Concert:
Celebration of Her Life and Poetry, including Poetry Set to Music
featuring:
Cappella Clausura
Amelia LeClair, Director

New England Classical Singers
David Hodgkins, Director

Essex Chamber Music Players
Michael Finegold, Artistic Director

North Andover High School Scarlet and Black Singers
Sara Durkin, Director

and Susan Lenoe as Mistress Anne Bradstreet

Sunday, September 30th, 2012
2 to 5 PM
Rogers Center for the Arts
at Merrimack College,
North Andover, Massachusetts

Please turn off your cell phones and pagers before the performance.
Cappella Clausura, Amelia LeClair Director

**Portrait of Anne Bradstreet** ................. Dorothy Lamb Crawford

"To My Dear and Loving Husband"
"Upon the Burning of Burning of our House, July 10th, 1666"
Adriana Repetto, soprano; Gigi Turgeon, violin
Roy Sansom, recorders; Ruth McKay, harpsichord

**Contemplations 8, 9 (2012)** ......................... Hilary Tann

**Contemplations 21, 22 (2005)**
Robertta Johanson, soprano; Adriana Repetto, soprano; Gail Abbey, mezzo soprano
Teri Kociak, mezzo soprano; Elizabeth Mitchell, alto; Susan Byers Paxson, alto

New England Classical Singers, David Hodgkins Director

From **Voices of Remembrance** ......................... Kenneth Seitz

**for Chorus, Flute, String Quartet and Piano**

Movement I Prologue (verse 1)
Movement IV Contemplations (verse 33)
(The singers are listed in About the Performers.)

Intermission (15 minutes)

Essex Chamber Music Players, Michael Finegold Artistic Director

**Earthly Store: Two Anne Bradstreet Songs** .......... Eric Sawyer

**for Soprano, Flute, Cello and Piano**

1. *Verses upon the Burning of our House, July 10th, 1666*
2. *A Letter to Her Husband, Absent upon Public Employment*
Adriana Repetto, soprano; Michael Finegold, flute; Emmanuel Feldman, cello; David Pihl, piano

**Contemplations:** ................................... David Bennett Thomas

**Five Songs on Anne Bradstreet for Soprano, Flute, Cello, and Piano**

1. I Wist Not What To Wish (Verse 2)
2. I Heard The Merry Grasshopper Then Sing (Verse 9)
3. Under the cooling shadow of the stately elm (Verse 21)
4. Sometimes in Eden fair he seems to be (Verse 11)

North Andover High School Scarlet and Black Singers, Sara Durkin

**Director**

"To My Dear Children" for Chorus ............... David Bennett Thomas

Question and answer period
About the Performers, Composers and Music, including 
the texts of the Bradstreet poems that are set to music.

Susan Lenoe holds a degree in English and Drama from Barnard 
College in New York City. Her specialty is portraying remarkable 
women in history; including Anne Bradstreet, Harriet Beecher 
Stowe, Martha Carrier, one of those hanged for being a witch 
in 1692, and Sarah Grimke, early abolitionist from South 
Carolina. Honors include a Best Supporting Actress Award from 
the NE Community Theater Conference, and an award from 
the Andover (MA) Preservation Commission “for bringing history to life through 
her interpretation of Andover’s Historical Characters”. She has appeared for three 
years, in the National Endowment for the Humanities program about the 19th 
Century Lyceum Movement. Susan is also known for her work with young children, 
hosting a weekly storyhour (A Rollicking Good Time!) at the Andover Bookstore.

Cappella CLAUSURA is an ensemble of voices and early music instruments in 
Boston whose goal is to research and bring to light works written by women from the 
8th century to the present day. Our intention is to dispel the notion that there 
are not now nor have there ever been gifted women composers. While we perform 
music by all women composers, and champion living composers, we concentrate on 
repertoire by women in the cloister, or in clausura, during the Italian baroque period 
because it was an extraordinary time when women were allowed, by fluke of historical 
personalities and fashion, to express themselves spiritually and artistically, and most 
importantly, to be published. History has been blind and deaf to these remarkable 
works; Cappella Clausura brings vision and voice to them.

Cappella Clausura’s Singers: Roberta Anderson, soprano; Adriana Repetto, 
soprano; Gail Abbey, mezzo soprano; Teri Kowiaik, mezzo soprano; Elizabeth 
Mitchell, alto; Susan Byers Paxson, alto. http://www.clausura.org/about.html

Amelia LeClair, Director, (BA UMASS ’75, MM’03 New England Conservatory) 
studied conducting with Simon Carrington at NEC, debuting in Jordan Hall March 
of 2002. In 2004, she founded Cappella Clausura, an ensemble of voices and period 
instrument. Ms. LeClair has just been appointed a visiting scholar at the Women’s 
Studies Research Center of Brandeis. In 2013 she will present a paper on Cappella 
Clausura’s innovative performance of Hildegard Von Bingen’s Ordo Virtutum at the 
annual Medieval Studies Institute in Kalamazoo, Michigan. She directs Vermilion, a 
quartet singing a Unitarian Vespers service at First Unitarian Society in Newton. She 
also directs the choir of St Andrew’s, Marblehead.

Adriana Repetto, soprano – Critics describe Adriana Repetto’s 
voice as “radiant tones sung from the heart” (Munich), and as 
having a “melting bloom” (Thomas Garvey, The Hub Review). As 
soloist, she has performed and/or recorded with European and regional orchestras and ensembles in repertoire spanning the 
Medieval to the Contemporary. An avid performer with eclectic 
tastes, Ms. Repetto has sung world premieres of opera, musical 
theater, choral works and song cycles. She is a native Bostonian, with degrees from 
Oberlin College/Conservatory and Boston University. Currently she is a soloist 
at Boston’s Old South Church and on the voice faculties of Emerson College, 
BB&N School and Middlesex School. In 2013, she will release her first solo CD.

Dorothy Lamb Crawford, composer – Portrait of Anne Bradstreet 
Dorothy Lamb Crawford’s chamber opera, The Nightingale, earned 
er a fellowship for a Master’s degree in composition at Vassar 
College under Robert Middleton, a former student of Nadia 
Boulanger and Walter Piston. She studied with Piston at Harvard, 
and with Henri Lazarof at UCLA, where she composed for major 
stage productions. In the 1980s she completed commissions for 
choral and dance pieces, won a Composer’s Guild Award for Choral Composition, 
and in 1994 was a participating composer in the Newport Oregon Ernest Bloch 
Festival. Her performing experiences in twentieth-century and early music led to 
composition of Portrait of Anne Bradstreet.

“Portrait of Anne Bradstreet”
This Solo Cantata was commissioned for Linda Gold, a dancer who had been trained 
in California by the great Ruth St. Denis. The harmonies of the second movement 
Aria betray anguish at the loss of her homeland beneath the sincere flow of Anne’s 
love for her husband. The final Fantasia on the burning of the family house is built 
on asymmetrical rhythms and changes of meter. I composed this movement when, 
at Thanksgiving 1980, record-breaking, arson-caused fires covered 23,000 acres 
and destroyed 280 homes in the mountains near Los Angeles. My compassion for the 
local situation joined my awareness that the 1666 nighttime burning of the Bradstreet 
home in Andover must have been equally terrifying.

–Dorothy Lamb Crawford
To my Dear and Loving Husband
by Anne Dudley Bradstreet

If ever two were one, then surely we.
If ever man were lov'd by wife, then thee.
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole Mines of gold
Or all the riches that the East doth hold.
My love is such that Rivers cannot quench,
Nor ought but love from thee give recompense.
Thy love is such I can no way repay.
The heavens reward thee manifold, I pray.
Then while we live, in love let's so persevere
That when we live no more, we may live ever.

Upon the Burning of Our House - July 10th, 1666
by Anne Dudley Bradstreet

In silent night when rest I took,
For sorrow near I did not look,
I wakend was with thund'ring noise
And piteous shrieks of dreadful voice.
That fearful sound of "fire" and "fire,"
Let no man know is my Desire.
I starting up, the light did spy,
And to my God my heart did cry.
To strengthen me in my Distress
And not to leave me succourless.
Then coming out, behold a space
The flame consume my dwelling place.
And when I could no longer look,
I blest his grace that gave and took,
That laid my goods now in the dust.
Yea, so it was, and so 'twas just.
It was his own; it was not mine.
Far be it that I should repine,
He might of all justly bereft
But yet sufficient for us left.
When by the Ruins oft I past
My sorrowing eyes aside did cast
And here and there the places spy
Where of I sate and long did lie.
Here stood that Trunk, and there that chest,
There lay that store I counted best,
My pleasant things in ashes lie
And them behold no more shall I.
Under the roof no guest shall sit,
Nor at thy Table eat a bit.
No pleasant talk shall 'ere be told
Nor things recounted done of old.
No Candle 'ere shall shine in Thee,
Nor bridegroom's voice 'ere heard be.
In silence ever shalt thou lie.
Adieu, Adieu, All's Vanity.
Then straight I 'gin my heart to chide:
And did thy wealth on earth abide,
Didst fix thy hope on mouldring dust,
The arm of flesh didst make thy trust?
Raise up thy thoughts above the sky
That dunghill mists away may fly.
Thou hast a house on high erect
Framed by that mighty Architect,
With glory richly furnished
Stands permanent, though this be fled.
It's purchased and paid for too
By him who hath enough to do.
A price so vast as is unknown,
Yet by his gift is made thine own.
There's wealth enough: I need no more.
Farewell, my pelf; farewell, my store.
The world no longer let me love;
My hope and Treasure lies above.

Hilary Tann, composer - Contemplations 8, 9 (2012), Contemplations 21, 22 (2005)
Welsh-born composer, Hilary Tann, lives in the foothills of the Adirondacks where she is the John Howard Payne Professor of Music at Union College, Schenectady. Praised for its lyricism and formal balance, her music is influenced by her strong identification with the natural world. Her compositions are widely available on CD and published by Oxford University Press. Ensembles that have commissioned and performed her works include the European Women's Orchestra, Knoxville Symphony Orchestra, BBC National Orchestra of Wales, Thai Philharmonic and KBS Philharmonic in Seoul, Korea. Web site: hilarytann.com

Contemplations (8, 9) was composed for Cappella Clausura's celebration of the 400th anniversary of poet Anne Bradstreet's birth and was first performed March 17, 2012, in Newton MA, by Cappella Clausura conducted by Amelia LeClair. Although the work can stand alone, it is intended to preceed Contemplations (21, 22), commissioned from the composer by the Radcliffe Choral Society for its 2005-6 season. The main body of the text consists of two verses from a much longer poem by "America's first female poet" expanded by Psalm 148:2 in both Latin and English: "Praise ye him, all his angels; praise ye him, all his hosts." In this setting, creatures offering praise include Bradstreet's "merry grasshopper" and "black clad Cricket."

Contemplations (21, 22) was commissioned by the Radcliffe Choral Society for its 2005-6 season and first performed November 4, 2005 by the RCS conducted by Jameson Marvin. The main body of the text consists of two verses excerpted from a much longer poem by seventeenth-century American poet, Anne Bradstreet, a Puritan with close connections to Harvard. The phrase "O happy Flood" is linked to Psalm 98, "Let the floods clap their hands," in both Latin and English. Water images - stream, river, ocean, flood - shape the composition as each recitative-style "contemplation" concludes with a freer "out-pouring" section.

CONTEMPLATIONS (8, 9) by Anne Dudley Bradstreet

8
Silent alone where none or saw or heard,
In pathless paths I lead my wand'ring feet.
My humble Eyes to lofty Skies I tear'd
or sing some Song my mazed Muse thought meet.
My great Creator I would magnify
That nature had thus deck'd liberally.
But Ah and Ah again, my imbecility!
Landate Dominus de caelis
laudate eum in excelsis
(Psalm 148:1, 2, Vulgate Bible. Adapted by composer.)
I heard the merry grasshopper then sing,
The black clad Cricket bear a second part,
They kept one tune and played on the same string,
Seeming to glory in their little Art.
Shall creatures abject thus their voices raise
And in their kind resound their maker's praise
Whilst I, as mute, can warble forth no higher lays?

Laudate eum omnes angeli eius
Laudate eum omnes virtutes eius
Praise ye him, all his angels:
praise ye him, all his hosts.
(Psalm 148: 2, King James Bible. Adapted by composer.)

CONTEMPLATIONS (21, 22) by Anne Dudley Bradstreet

21
Under the cooling shadow of a stately Elm
Close sate I by a goodly River's side,
Where gliding streams the Rocks did overwhelm,
A lonely place, with pleasures dignified.
I once that lov'd the shady woods so well,
Now thought the rivers did the trees excel,
And if the sun would ever shine, there would I dwell.

Cantate Domino canticum novum,
Cantate et exultate.
(Psalm 97(98): 1,4,8,9, Vulgate Bible. Adapted by composer.)

22
While on the stealing stream I fixt mine eye,
Which to the long'd-for Ocean held its course,
I markt nor crooks, nor rubs that there did lie
Could hinder ought but still augment its force.
O happy Flood, quoth I, that holds thy race
Till thou arrive at thy beloved place,
Nor is it rocks or shoals that can obstruct thy pace.

Flumina plaudit mansu
A conspectu Domini.
Let the floods clap their hands
Before the Lord
(Psalm 98:1,4,8,9, King James Bible. Adapted by composer.)

New England Classical Singers
Under the masterful direction of Artistic Director David Hodgkins, New England Classical Singers is an auditioned choral chamber ensemble of 30 voices. NECS, which is based in Andover, MA and draws its members from communities of the Merrimack Valley and beyond, is dedicated to the enrichment of the human spirit through its pursuit of choral excellence and educational outreach.

David Hodgkins has served as Artistic Director of the New England Classical Singers since 1999. As an integral part of the greater Boston music scene, he has delighted audiences with creative programs, sung with enthusiasm and tonal beauty. Mr. Hodgkins is also the Artistic Director of Coro Allegro, Director of Music at The Commonwealth School, and teaches advanced conducting at the New England Conservatory.

Mr. Hodgkins received his Bachelor of Music degree in voice, piano and harpsichord from UMass Amherst, a Master of Music in choral conducting from Temple University, and Fellowships in choral and orchestral conducting at both the Aspen and Sandpoint Music Festivals. His mentors include Wayne Abercrombie, Flora Contino, Alan Harler, James Roth, Gunther Schuller and Paul Vernel.

Singers

Jim Affleck, bass
Lou Bufano, bass
Bill Donelan, bass
AnnMarie Errico, soprano
Diane Fagan Affleck, soprano
Sandra Garron, alto
Wendy Heckman, soprano
Sarah Hickok, soprano
Currie Huntington, bass
Sarah Letsky, alto
Sandy Northrup, alto
Ann O'Connell, alto
Libby Poland, soprano
Meredith Price, bass
Sarah Tomasek, soprano
Brad Yount, bass
Christopher Barker, tenor
Ashley Caval, alto
Aileen Duffy, alto
Peter Ersland, tenor
Nancy Ferretti, alto
Katie Ham, soprano
Martin Heller, bass
Gregory Hiller, tenor
Cindy Kohlmann, alto
Laurel McGlinche, soprano
Fred Nothnagel, bass
Jamie Penney, alto
McKee Poland, bass
Phil Robakiewicz, bass
Joanna Wagner, alto
Noni Yount, soprano

Instrumental Ensemble

Lisa Brooke, violin
Nancy Hair, cello
Melissa Mielens, flute
Colleen Brannen, violin
James Brehany, bass
Yulia Yun, piano
Kenneth H. Seitz, composer
Local composer Kenneth H. Seitz is a graduate of Oberlin Conservatory of Music. In 1970, Mr. Seitz was selected to be the official accompanist for the premiere season of the Tanglewood Festival Chorus. In addition to his many appearances as pianist and accompanist for more than three decades, Mr. Seitz has held numerous appointments in the Boston area, most recently as Music Director of Cantilena.
In 1996, Mr. Seitz wrote Voices of Remembrance, commissioned by the New England Classical Singers in celebration of the 350th anniversary of the founding of Andover and North Andover. Mr. Seitz's other compositions include Immortal Love, the winning entry in the 1999 Unitarian Universalist Musician's Network's General Assembly Hymn Competition, Three Heartfelt Songs, and Brightest and Best.

Program Notes for Voices of Remembrance

Voices of Remembrance, commissioned by the New England Classical Singers in 1996 for the commemoration of the 350th anniversary of the founding of Andover and North Andover, is composed by Kenneth Seitz. Comprised of a prologue and four movements, the text for this work is drawn from the poetry of local poets Anne Bradstreet, Henry Henderson Clark, and John Greenleaf Whittier. Today's performance by NECS will include the prologue, Movement I, whose text is derived from the first verse of Anne Bradstreet’s poem Prologue, and Movement IV, derived from verse 33 of her Contemplations.

Voices of Remembrance (text)

Movement I – first verse of Prologue by Anne Bradstreet
To sing of Wars, of Captains, and of Kings, Of Cities founded, Commonwealths begun, For my mean Pen are too superior things; Or how they all, or each their dates have run, Let Poets and Historians set these forth.
My obscure lines shall not so dim their worth.

Movement IV – verse 33 of Contemplations by Anne Bradstreet
O Time the fatal wrack of mortal things, That draws oblivion's curtain over kings, Their sumptuous monuments, men know them not, Their names without a Record are forgot, Their parts, their ports, their pomp's all laid in th' dust.
Nor wit, nor gold, nor buildings scape time's rust; But he whose name is grav'd in the white stone Shall last and shine when all of these are gone.

Essex Chamber Music Players

The Essex Chamber Music Players, under the Artistic Direction of Michael Finegold, provide an annual concert series for the Greater Merrimack Valley at Northern Essex Community College. Our motto is “Music for the 21st Century, Musical Treasures of the Past, New Music Premieres.” We have premiered 40 works by 25 composers. ECMF is involved in the project Preserving Local Cultural History Through Music. In 2006 the Essex National Heritage Commission recognized ECMF for their historical work. ECMF visits schools with its educational programs. The idea for the gala Anne Bradstreet concert developed out of the 2009 ECMF concert “An Afternoon with Misses Anne Dudley Bradstreet and the Essex Chamber Music Players with Susan Lenoe as Mistress Bradstreet” premiered at North Parish Church, N. Andover, MA.
They have recorded a CD Classical Contemporary Chamber Music for the 21st Century, Volume 1, consisting of works composed for ECMF (available in the lobby). A CD recording release of locally related historical pieces is in preparation. Please see www.ecmp.org.

Michael G. Finegold – flutist – Music Coordinator for the Friends of Anne Bradstreet, Artistic Director of the Essex Chamber Music Players, flutist, composer, and Northern Essex Community College Professor Emeritus of Music enjoys a diversified career in music including an interest in local history and poetry. He founded ECMF at NECC in 1999 while Professor and Coordinator of Music. He has a Masters of Music, and Masters of Musical Arts degrees from the Yale University School of Music. Michael has performed and recorded with the Czech Radio Symphony Orchestra, Warsaw Philharmonic and Slovak Radio Symphony Orchestra for MMC (Master Musicians Collective) Recordings. He has been active in theater orchestras, jazz groups, dance bands, and given numerous classical recitals. Recordings including one of the ECMF are available on iTunes and other music sites. Past honors have included receipt of the Fromm Fellowship in Contemporary Music while studying at the Berkshire Music Center at Tanglewood.

Adriana Repetto – soprano: guest artist. See previous information.

Charlotte Russell – soprano: Charlotte Russell has appeared as soloist with the Boston Symphony Orchestra, the Indian Hill Orchestra, the Montane Festival (Switzerland), and in recital at Fruitlands Museums, Follen Church, the Fitchburg Public Library, Northern Essex Community College, Middlesex Community College, Indian Hill Music Guest Artist Series, and the Church of St. Anne (Jerusalem). She has premiered songs written for her by Arthur Koykka and Francis Judd Cooke, and has also sung the premiere of several songs by Stephen Peisch. Charlotte studied voice with Donna Hewitt-Didham and Jo Estill, and as an intern with Ms. Estill was invited to teach
at Duquesne University and California State University at Hayward. She is now a Certified Master in the Estill Voice Training System, which she teaches at Indian Hill and New England Conservatory. She also teaches voice at St. Mark's School in Southborough and in her private studio, is Music Director of St. Anne Parish, Littleton, and enjoys her work as a choral clinician throughout the northeast. She has a special interest in unusual repertoire and vocal physiology.

**Emmanuel Feldman - cellist:** Hailed by John Williams, Grammy award winning composer as “an outstanding cellist and truly dedicated artist”, Emmanuel Feldman enjoys an active career as soloist and chamber musician. With concerts throughout Europe and North America, he soloed with the Boston Pops, Nashville Chamber Orchestra, BMOP and many others. Invited to participate in the Marlboro Music Festival he has performed with David Deveau, Robert Levin, Borromeo Quartet, and pop artist Bobby McFerrin. The NY Times called his CD of Virgil Thomson’s Cello Concerto an “excellent recording...the concerto sounds exhilarating in this bracing and confident performance”. He has premiered works by Aaron Kernis, and Gunther Schuller among others. Co-founder of Cello e Basso with bassist Pascale Delache-Feldman, they were called “a musical Lewis and Clark” by NPR’s Ron Schacter. He teaches at New England Conservatory and Tufts University.

**David Pihl - pianist:** David Pihl is a pianist who enjoys playing both contemporary works andtreasured classical pieces, and who resides in Worcester, Massachusetts. Along with Michael Finegold, he is a founding member of the Essex Chamber Music Players. He has recorded numerous contemporary works, including a number of premiere recordings, for Master Musicians Collective, ECMP Recordings, and Parma Recordings. These include works by William Thomas McKinley, Emma-Lou Diener, John Mitchell, Geoffrey Sachs, Thomas Read, Stephen Peisch and Marc Rossi. David teaches and accompanies at Lawrence Academy and the College of the Holy Cross.

**Eric Sawyer, composer:** The music of Eric Sawyer (www.eric sawyer.net) receives frequent performances on both coasts, including at New York’s Weill and Merkin concert halls and at Tanglewood, as well as in England, France, and Germany. His opera Our American Cousin recently received its stage premiere from Boston Modern Orchestra Project and was released on the BMOP/sound label. A second opera, The Garden of Martyrs is in workshop with a full premiere expected in 2013. Mr. Sawyer has received the Joseph Bearns Prize, awards from the Tanglewood Music Center and the American Academy of Arts and Letters, and a recent prize from the Ravinia Festival for his piano trio Lincoln’s Two Americas. He is on the music faculty at Amherst College.

**Eric Sawyer,** composer - *"Earthly Store"* brings together two Anne Bradstreet poems that illustrate the tribulations and rewards of her life as wife and keeper of her family. Her material losses and deprivations are balanced in these poems by the consolations of spirit and family bonds.

**Upon the Burning of Our House - July 10th, 1666**

_by Anne Bradstreet:_ See the poem earlier in the program.

**A Letter to Her Husband, Absent Upon Publick Employment**

_by Anne Bradstreet (1612-1672)_

- My head, my heart, mine Eyes, my life, nay more,
- My joy, my Magazine of earthy store,
- It two be one, as surely thou and I,
- How stayest thou there, whilst I at Ipswich lye?
- So many steps, head from the heart to sever
- If but a neck, soon should we be together:
- I like the earth this season, mourn in black,
- My Sun is gone so far in's Zodiac,
- Whom whilst I joy'd, nor storms, nor frosts I felt,
- His warmth such frigid colds did cause to melt.
- My chilled limbs now numbed lye forlorn;
- Return, return sweet Sol from Capricorn;
- In this dead time, alas, what can I more
- Than view those fruits which through thy heat I bore?
- Which sweet contentment yield me for a space,
- True living Pictures of their Fathers face.
- O strange effect! now thou art Southward gone,
- I weary grow, the tedious day so long;
- But when thou Northward to me shalt return,
- I wish my Sun may never set, but burn
- Within the Cancer of my glowing breast,
- The welcome house of him my dearest guest.
- Where ever, ever stay, and go not thence,
- Till natures sad decrete shall call thee hence;
- Flesh of thy flesh, bone of thy bone,
- I here, thou there, yet both but one.

**David Bennet Thomas, composer - Contemplations**

David Bennet Thomas is a composer living in the Philadelphia area, where he teaches composition, theory, and piano at The University of the Arts. He holds degrees from West Chester University and The Peabody Conservatory; and studied privately with Lukas Foss. Thomas has composed music in many genres, most prolifically for chamber music and voice. Several recordings
have been released of his works, on the Capstone Records label. Thomas is also enjoys a second life as an active jazz pianist. His website is www.davidbthomas.com, where you can find out more about his activities.

My piece *Contemplations* is a setting of the great poet Anne Bradstreet (1612-1672), from Massachusetts. The piece was composed for the Essex Chamber Players Local Cultural History Through Music project, which focuses on the history and cultural life in Andover and North Andover, MA. The ensemble performed and recorded the piece in 2009, when it was composed, and are presenting it again in 2012 as part of the 400th birthday celebration of Anne Bradstreet. The texts and title are taken from her poem of the same name. In choosing the stanzas I wanted to set of this lengthy poem, I selected those that could stand on their own as complete thoughts, and of course stanzas that most struck a chord in me personally.

The first movement is a testament of Bradstreet's faith. This stanza contemplates that if nature contains so much beauty here below, how excellent must its creator be on high? This poem also speaks lovingly about a place that has no winter and no night.

The second movement is full of nature sounds. The text deals with grasshoppers and crickets raising their voices to sing their maker's praise. Bradstreet contemplates her own ability to praise, as she can sing nothing better than these «abject» insects in praise of God. The music has references to cricket and grasshopper songs throughout. I wrote this music in July, with my studio window open. As the cricket songs came through the window I quickly grabbed them and put into the piece.

The third movement deals with Bradstreet sitting beside a flowing river, under the shadow of an elm tree. She decides that while she used to prefer the shady woods, on this day she finds the river her paradise. And she finds herself longing for the sun.

The fourth movement is of a darker tone. Bradstreet is contemplating the creation of man, and again we have nature imagery with Adam in the Garden of Eden fancying the apple hanging on the tree. This stanza further expresses the penalty imposed on the human race that results, and is scored for soprano and piano only.

The fifth movement is filled with bird imagery, and contains two stanzas. Bradstreet is jealously describing a carefree bird with no cares in the world. One senses Bradstreets envy as the bird travels south for the winter, never feeling winter's bite.

www.davidbthomas.com

Verses from *Contemplations* by Anne Dudley Bradstreet

I. (Verse 2)
I wist not what to wish, yet sure thought I,
If so much excellence abide below,
How excellent is he that dwells on high?
Whose power and beauty by his works we know.
Sure he is goodness, wisdom, glory, light,

That hath this under world so richly light.
More Heaven than Earth was here, no winter and no night.

II. (Verse 9)
I heard the merry grasshopper then sing,
The black clad Cricket bear a second part.
They kept one tune and played on the same string,
Seeming to glory in their little Art.
Shall creatures abject thus their voices raise
And in their kind resound their maker's praise
Whilst I, as mute, can warble forth no higher lays?

III. (Verse 21)
Under the cooling shadow of a stately Elm
Close sat I by a goodly River's side,
Where gliding streams the Rocks did overwhelm.
A lonely place, with pleasures dignifi'd.
I once that loved the shady woods so well,
Now thought the rivers did the trees excel,
And if the sun would ever shine, there would I dwell.

IV. (Verse 11)
Sometimes in Eden fair he seems to be,
See glorious Adam there made Lord of all,
Fancies the Apple dangle on the Tree
That turn'd his Sovereign to a naked thrall,
Who like a miscreant's driven from that place
To get his bread with pain and sweat of face.
A penalty imposed on his backsliding Race.

V. (Verses 27-28)
O merry Bird (said I) that fears no snares,
That neither toils nor hoards up in thy barn,
Feels no sad thoughts nor cruciating cares
To gain more good or shun what might thee harm--
Thy clothes ne'er wear, thy meat is everywhere,
Thy bed a bough, thy drink the water clear--
Reminds not what is past, nor what's to come dost fear.
The dawning morn with songs thou dost prevent,
Sets hundred notes unto thy feathered crew,
So each one tunes his pretty instrument
And warbling out the old, begin anew,
And thus they pass their youth in summer season,
Then follow thee into a better Region,
Where winter's never felt by that sweet airy legion.
Sara Durkin is in her fifth year as the Choral Director at North Andover High School in North Andover, Massachusetts. While there, Sara has led the Choral Department to six silver medals and two gold medals in both state and national competitions. In addition, her group has performed at Carnegie Hall and will be performing at the Festival of Gold in San Francisco, California this spring. Sara received her Bachelors Degree in Music Education from Providence College and is currently working towards her Master’s Degree in Music Education with a concentration in Choral Conducting from the Hartt School of Music.

North Andover High School Scarlet and Black Singers
The Scarlet and Black Singers is the auditioned honor level choir at North Andover High School. Under the direction of Sara Durkin, the group has earned gold and silver medals at various state and national competitions, and earned second place in the Boston Herald’s Bandemonium competition. In 2011, they performed at Carnegie Hall and at the Cathedral of St. John the Divine in New York City. This past spring, they earned a gold medal at a national competition in Washington DC, earning them the opportunity to participate in the Festival of Gold at St. Ignatius Church in San Francisco, California.

Scarlet and Black Singers
Soprano
Jacqueline Foley ‘13
Shannon Hill ‘14
Ann-Marie Iacoviello ‘13
Alyson Pappas-Kirk ‘13
Julia Garcia ‘14
Kathryn Hollowell ‘13
Carolyn Noyes ‘14
Emma Quinlan ‘13

Alto
Jessica Carroll ‘15
Andrea King ‘13
Emma Noga ‘14
Rosa Tran ‘14
Katherine Goodrow ‘14
Scarlet Melo ‘13
Emily O’Sullivan ‘13

Tenor
Alexander Durfee ‘13
Garrett Holman ‘14
Aidan Olsen ‘14
Joshua Santos ‘14
Emilier Gil ‘14
Kyle McAdam ‘14
Gabriel Rosa ‘14
Arslan Sheikh ‘14

Bass
Daniel Allen ‘13
Mark Fuller ‘13
Jacob Pearce ‘14
Donald Smith ‘13
Justin DeJoy ‘13
James McDaniel ‘13
Edgar Santana ‘13

To My Dear Children for Chorus by David Bennett Thomas
To My Dear Children” was commissioned 2010 for the chorus at North Andover High School, which is directed by Sara Durkin. The chorus gave the premiere at The Cathedral of Saint John the Divine in New York City. The text was chosen by Karen Kline, and is a moving note Bradstreet left for her children in the form of an inscription at the beginning of a book, to be found after she had passed away. She seems to be saying “if you read my poems, you will know my true heart.” It was a pleasure working musically with these heartfelt lines, and an honor trying to capture the sentiments and emotions of this beautiful and inspiring woman.

To My Dear Children by Anne Bradstreet
This book by any yet unread,
I leave for you when I am dead,
That being gone, here you may find
What was your living mother’s mind.
Make use of what I leave in love,
And God shall bless you from above.

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To My Dear Children
by Anne Bradstreet

This book by any yet unread,

I leave for you when I am dead,

That being gone, here you may find

What was your living mother's mind.

Make use of what I leave in love,

And God shall bless you from above.