

**PREMIERE
CONCERT**
July 29, 2006

Triennial Composition Competition Winner

Thor Johnson Memorial Commission

Delta Omicron International Music Fraternity
40th National and 16th International Conference
Illinois Wesleyan University
July 27-30, 2006

Triennial Composition Competition

Delta Omicron's Triennial Composition Competition stimulates the creation of new music literature. In so doing, this project helps fulfill two of the Fraternity national objectives of (1) furthering the work of composers, and (2) stimulating appreciation of good music.

The competition began with small composition awards given to Delta Omicron members at fraternity conferences as early as 1920. By 1944, the First Annual Composition Contest was established to encourage Delta Omicron women composers. By 1946, the competition became triennial to coincide with national conferences, and, in 1953, the first premiere of the winning composition was held at conference. The Triennial Composition Competition progressed to include both men and women composers when the Fraternity became coed. It has continued to develop into the international competition it is today. In September, the Triennial Composition Competition will be recognized with the 2006 Outstanding Program Award by the Professional Fraternity Association.

The Delta Omicron Board of Directors sets the performance medium and appoints the judges for each competition. Judges are selected from national patrons, honorary members, and national musicians. Judges for the 2006 Competition were Gordon Myers, Don Neuen, and Noel Tredinnick. Judith Eidson, Chair of the Composition Competition Committee, coordinates all operations of the competition. The award for this year's competition is partially funded by the Delta Omicron Foundation, Inc.

Thor Johnson Memorial Commission



This commission honors the memory of Dr. Thor Johnson, National Patron, who died in 1975. He often served as a judge of the Triennial Composition Competition. A native of Wisconsin, he earned his degrees from the Universities of North Carolina and Michigan. After service in World War II, he became the conductor of the Cincinnati Symphony beginning in 1946 and continuing for the next 11 years. He then moved to Northwestern University in Evanston, Illinois to accept the position of Director of Orchestral Activities.

During this period he organized the Chicago Little Symphony, a touring orchestra that was critically acclaimed.

In 1967, Johnson became the conductor of the Nashville Symphony. He also was widely known as a guest conductor with ensembles such as the New York Philharmonic Orchestra and the symphonies of Philadelphia, Boston, Chicago, Los Angeles, Rochester, and New Orleans. For many years, he was choral conductor at the Ann Arbor, Michigan, May Festival.

The son of a Moravian minister, Johnson devoted himself to the discovery and performance of Early American Moravian music and established the Early American Moravian Music Festival in Bethlehem, Pennsylvania, in 1957.

Delta Omicron honored this great friend of the fraternity in 1972 with the commission of a work by Gail Kubik, "Pastorale and Spring Valley Overture," which was premiered at the Annual Peninsula Music Festival at Fish Creek, Wisconsin.

Premiere Concert
2 p.m., Saturday, July 29, 2006
Westbrook Auditorium of Presser Hall
Illinois Wesleyan University

Welcome and Introductory Program

Members of the Board of Trustees
Delta Omicron Foundation, Inc.

Triennial Composition Competition Winner for 2006

Songs for Emmy Jay Anthony Gach

Mulberry Morning
Easy Money
Pavane for the Nursery
No More Ferries
“Hurry up, Come on”
“Will there really be a Morning?”
I’m Nobody
Valentine Poem

Desirée Baxter, mezzo-soprano
Kathy Vail, piano

Thor Johnson Memorial Commission for 2006

Carmina Whitmania Marshall Onofrio

Prologue
Proud Music of the Storm
Carmina Whitmania
The Sleep Prayer
I Hear America Singing/Smooing the Fire
The Mystic Trumpeter

Robert Hall, baritone
Chin-Fei Chan, flute/piccolo
Chris Anderson, soprano/alto saxophone
Tawnya Smith, horn
Eric Robins, trumpet/flugelhorn
Michael Stroehner, trombone
Amanda Legner, percussion

Immediately after the concert, both composers will be inducted as
National Patrons of Delta Omicron.

Triennial Composition Competition

Songs for Emmy

From the Composer: When my daughter Lauren Emmy turned seven I thought a nice birthday present might be to compose a cycle of songs for her. So, I set to music seven charming poems and tied them up with a birthday ribbon. Somewhere along the way, however, I realized that my present was *not* one that my seven year old was going to be particularly thrilled to receive; rather it was a gift that I wanted to give, just for myself. As the years passed, the songs would help me remember my little Emmy better than any photograph ever could. On her next birthday, I added another, thus eight “Songs for Emmy”.

I chose many of the poems for their anecdotal similarity to my experiences with my daughter. “Hurry up, Come on!” perfectly captures the spirit of our favorite afternoon routine – stopping in at the local sweet shop we passed on the way home from Emmy’s primary school in London. Emily Dickinson asks “Will there really be a Morning?” Similarly, Emmy once offered that if she didn’t go to sleep “right now morning might never come.” And, tell me, what seven year old child has never tried to trick an adult with the “guess how old I am” quiz Roger McGough relates in “Easy Money”?

Other poems simply celebrate the expressions of love that parents offer their young children in unguarded and sometimes silly moments. How satisfying it would be should our children tell these poems to their children, and the once simple and silly expressions of our parental love become as profound and moving to them as they were to us.

JAG

*Dear Emmy, Here are 7 songs for your 7th
birthday. Love, Dad*

Mulberry Morning poem by Kim Rich

Under the summer shadow of trees,
Cooled by an early morning breeze,
Come sit with me and take your ease on
On a pleasant Mulberry Morning.

The berries are ripe and ready to eat,
Come share with the sparrows a mulberry feast
Garnished with wild thyme and bitter sweet
As a summer Mulberry Morning.

Easy Money *poem by Roger McGough*

Guess how old I am?
I bet you can't.
I bet you.
Guess how old I am?
Go on guess.
Go on have a guess.
Wrong!
Have another.

Wrong!
Have another.
Wrongagain!
Do you give in?
Seven years four months two weeks
five days three hours fifteen
minutes forty eight seconds... fifty seconds.
That's 20p (cents) you owe me.

Pavane for the Nursery *poem by William Jay Smith*

Now touch the air softly,
Step gently one two...
I'll love you till roses
Are robin's egg blue;
I'll love you till gravel
Is eaten for bread,
And lemons are orange,
And lavender's red.

Now touch the air softly,
Swing gently the broom.
I'll love you till windows
Are all of a room;
And the table is laid,
And the table is bare,

And the ceiling reposes
On bottomless air.
I'll love you till Heaven
Rips the stars from his coat;
And the moon rows away in
A glassbottomed boat.

So touch the air softly
And swing the broom high
We'll dust the gray mountains,
And sweep the blue sky;
And I'll love you as long
As the furrow the plow
As however is Ever,
And Ever is Now.

No More Ferries *poem by Roger McGough* (An eighth song for your eighth birthday)

No more ferries
No river trips
No more dreams on little ships.

Then how will little boys
Run away to sea
Have a day's adventure
And get home in time for tea?

Then how will lovers
Promenading hand in hand
Take a boat to Seacombe
And never sight land?

No more ferries
No river trips
No more dreams on little ships.

Then how will husbands
Who promised their wives a world cruise
Go below with some take away
And a couple of bottles of booze

Then how will old men
Who know the oceans well
Relive salty memories
On the Mercey's homely swell?

"Hurry up, Come on"... *poem by Jay Anthony Gach*
after a poem by Edna St. Vincent Millay

"Hurry up, come on you silly girl.
Or go away!"
But in the candy store she stays
And eyes the choc'lates and squeezes the jellies
And scrunches the peanuts and fingers the sweeties
And twists the licorice in both hands.
"Mister", she says. "Now, what", he says.
"I can't decide. I can't decide."

(continued)

“Will there really be a Morning?” poem by Emily Dickinson

Will there really be a Morning?
Is there such a thing as day?
Could I see it from the mountains
If I were as tall as they?
Has it feet like water lilies?
Has it feathers like a bird?

Is it brought from famous countries
Of which I have never heard?
O, some scholar! O, some sailor!
O, some wise man from the skies!
Please to tell a little pilgrim
Where this place called morning lies!

I'm Nobody poem by Emily Dickinson

I'm nobody! Who are you?
Are you nobody too?
Then there's a pair of us - don't tell!
They'd banish us, you know.

How dreary to be somebody.
How public, like a frog!
To tell your name the livelong day
To an admiring bog!

Valentine Poem poem by Roger McGough

If I were a poet
I'd write poems for you.
If I were a musician,
Music too.
But as I'm only an average man,
I give you my love
As best what I can.

If I were a sculptor
I'd sculpt you in stone.
An osteopath,
Work myself to the bone.
But as I'm just a man in the street
I give you my love
Lay my heart at your feet.

If I was an orator
I'd make pretty speeches.
[If I were] an oil tanker
[I'd] break up on your beaches.
But as I'm just an ordinary Joe
I send you my love,
As best I know.

“No More Ferries”, “Valentine Poem” and “Easy Money” by Roger McGough from *Sky in the Pie* (Copyright © Roger McGough 1983) is reproduced by permission of PFD (www.pfd.co.uk) on behalf of Roger McGough.

Jay Anthony Gach



Jay Anthony Gach is a composer, conductor, and pianist who writes original music and arrangements for the commercial media, including children's musicals (*The Selfish Giant*); films (*Legends from Bodmin Moor*); advertisements British Rail “*Mind the Doors*”; animation “*The Hurlers*”) and educational music media.

His original concert music has been performed, recorded and broadcast internationally by ensembles including the St. Paul Chamber Orchestra and Enrique Diemecke; the Brooklyn Philharmonic and Lukas Foss; the American Composers Orchestra and Paul Dunkel; the National Italian Youth Orchestra and Vinko Globokar; the City of London Sinfonia; the Haydn Chamber Orchestra of London; the Britten Sinfonia Soloists; Vox Juventus in Poland; the Gregg Smith Singers; the New York Treble Singers, and by solo artists including British pianist Ronan Magill, American clarinetist Richard Stoltzman, and the soprano and tenor duo Grace Hart and Enzo Citarelli. In the summer

of 2005 his music was featured at the Dubrovnik Summer Music Festival, Croatia; the Edinburgh Arts Festival, Edinburgh Scotland; the Crested Butte Music Festival in Colorado; and the Adirondack Music Festival in New York .

Gach received his Ph.D. from the State University of New York at Stony Brook in 1982. He became a FLCM Fellow at the London College of Music in 1993. He has participated in international fellowships such as the Dartington, England International Summer School in 1991, the American Academy in Rome Composition Fellowship from 1983 to 1984 and a research Assistantship at University Tubingen in Germany from 1980 to 1981.

In addition to the Delta Omicron Triennial Composition Competition, Gach has received numerous composition awards and commissions, most recently the Dr. J. Howland Auchincloss (Society for New Music Composition) Prize in 2005, the Children's Aid Society Chorus Commission in 2005, the Saxtet Publications Composition Competition in 2004, and the Peter B. Allen Sacred Hymn Arrangement Competition in 2004.

About the Performers

Desirée Baxter



In opera, oratorio, musical theater and concert, Desirée Baxter has performed in a wide variety of venues in the U.S. and Europe. A graduate of Virginia Commonwealth University and the Manhattan School of Music, Ms. Baxter has sung operatic roles from Cherubino in *Le Nozze di Figaro*, to Isabela in Daniel Catàn's *La Hija di Rappaccini*. Her concert work includes Ravel's *Sheherazade* with the AIMS-Graz Festival Orchestra in Austria and Slovenia, De Falla's *El Amor Brujo* with the Broadway Bach Ensemble and Judith Shatin's *Songs of Anna*

Ahkmatoва with the Roanoke Symphony. She has been engaged by New York City Opera, Lyric Opera Cleveland, Opera Roanoke, New Rochelle Opera and Saint Andrew Music Society. She is a featured soloist on a JAV Recordings CD of "The Music of John Weaver" released in Spring 2005. Committed to taking vocal arts to young audiences, the mezzo-soprano has performed for countless school children with La Piccola Opera, Opera on the Go, and the National Chorale.

Epsilon Province President since 1999, Ms. Baxter was initiated into Alpha Xi Chapter of Delta Omicron at Virginia Commonwealth University in 1978. She served on the chapter's Ways and Means committee; and like all good DO's performed in chapter musicales and engaged in school service projects. While pursuing her master's degree

at the Manhattan School of Music, she met soprano Rebecca Holbrook-Loar, who was the Epsilon Province President at the time. With Becky's encouragement, Desirée became involved as an alumna and succeeded her as Province President.

Kathy Vail

Kathy Vail is Assistant Professor at William Carey College in Hattiesburg, Mississippi, where she teaches organ and handbells and accompanies the choir and vocal students. She also directs a small vocal ensemble which is one of the primary recruiting groups for the school. They will be making their third overseas trip this fall as they visit secondary schools and universities in China. Mrs. Vail received her Bachelor of Music Degree in Church Music with organ concentration and Master of Music in Organ Performance from Mississippi College. She has served in churches throughout Mississippi for the past 30 years and presently plays at First Baptist Church, Hattiesburg and First United Methodist Church, Laurel. She is a keyboard consultant for the Mississippi Baptist Music Department and is Dean of the South Mississippi Chapter of the American Guild of Organists. Mrs. Vail served as accompanist for the 2000 and 2003 Delta Omicron Conferences. She presently is Province President for Kappa Province.

Thor Johnson Memorial Commission

Carmina Whitmania

Walt Whitman (1819-1892) published the first edition of *Leaves of Grass* in 1855. Later editions were much longer than the first, which contained only twelve poems. The poems, often described as quintessentially American, also have been derided for their frank sensuality, lack of rhyme scheme, and juxtaposition of erudition and Bohemian roughness. Whitman's texts have been set by many composers. Their evocation of American life in the last half of the nineteenth century and their celebration of the human spirit have resulted in their use in numerous plays and films as well.

The Whitman texts used in *Carmina Whitmania* are selected from several editions. “Proud Music of the Storm” is from the 1871 edition. “Song of Myself” is from the 1855 edition. “I Hear America Singing” is from the 1860 edition. “The Mystic Trumpeter” is from the 1872 edition.

The *Carmina Gadelica* is a collection of poems compiled by Alexander Carmichael throughout the second half of the nineteenth century. Issued in 1899, they reflect forty-four years of Carmichael’s work in transcribing and translating poems, stories, and lore that originate mostly from the Highlands and Islands of Scotland. The original stories were preserved through oral transmission, and date back centuries. Gaelic stories were plentiful, and are widely held by scholars to be of high quality. In keeping with the lives and lifestyles of the indigenous peoples who created and passed on the stories, the content includes rousing tales of individuals, suppliant prayers, and stories of ritual and ceremony.

PROLOGUE

I. PROUD MUSIC OF THE STORM (Whitman: *Leaves of Grass*)

Proud Music of the Storm,
Blast that careers so free, whistling across the prairies,
Strong hum of forest tree-tops – wind of the mountains,
Personified dim shapes – you hidden orchestras,
You serenades of phantoms with instruments alert,
Blending with Nature’s rhythmus all the tongues of nations;
You chords left as by vast composers – you choruses,
You formless, free, religious dances – you from the Orient,
You undertone of rivers, roar of pouring cataracts,
You sound from distant guns with galloping cavalry,
Echoes of camps with all the different bugle-calls,
Trooping tumultuous, filling the midnight late, bending me powerless,
Entering my lonesome slumber-chamber, why have you seiz’d me?

Come forward O my soul, and let the rest retire,
Listen, lose not, it is toward thee they tend,
Parting the midnight, entering my slumber-chamber,
For thee they sing and dance O soul.

I hear those odes, symphonies, operas,
I hear in the *William Tell* the music of an arous’d and angry people,
I hear Meyerbeer’s *Huguenots*, the *Prophet*, or *Robert*,
Gounod’s *Faust*, or Mozart’s *Don Juan*.

I hear the dance-music of all nations,
The waltz, some delicious measure, lapsing, bathing me in bliss,
The bolero to tinkling guitars and clattering castanets.

Then I woke softly,
And pausing, questioning awhile the music of my dream,
And questioning all those reminiscences, the tempest in its fury,...
I said to my silent curious soul out of the bed of the slumber-chamber,
Come, for I have found the clew I sought so long

What thou hast heard O soul was ... a new rhythmus fitted for thee,
Poems bridging the way from Life to Death, vaguely wafted in night air, uncaught, unwritten,
Which let us go forth in the bold day and write.

(continued)

II. CARMINA WHITMANIA

Carmina Gadelica: *Achaine*
[Invocations]

I bathe thy palms
In showers of wine,

In the lustral fire,
In the seven elements,

In the juice of the rasps,
In the milk of honey,

And I place the nine pure choice graces
In thy fair fond face,

The grace of form
The grace of voice,
The grace of fortune,
The grace of goodness,
The grace of wisdom,

The grace of charity
The grace of choice maidenliness,
The grace of whole-souled loveliness,
The grace of goodly speech

Whitman: *Leaves of Grass*
[The Invocation of the Graces]

I believe in you my soul...the other I am
must not abase itself to you,
And you must not be abased to the other.

Loafe with me on the grass...loose the stop
from your throat,
Not words, not music or rhyme I want...
not custom or lecture, not even the best,
Only the lull I like, the hum of your valved voice.

Spread around me the peace and knowledge
that pass the argument of the earth.

And I know that the hand of God is the promise of my own,
And I know that the spirit of God is the brother of my own,
And that all the men ever born are also my brothers,
And the women my sisters and lovers,
And that a kelson of the creation is love,
I exist as I am, that is enough,

And these tend inward to me, and I tend outward to them,
And such as it is to be of these more or less I am,
And of these one and all I weave the song of myself.

III. THE SLEEP PRAYER

(An Urnuigh Chadail)

I am now going into the sleep
Be it that I in health shall waken;
If death be to me in the death-sleep,
Be it that on Thine own arm,

O God of Grace, I in peace shall waken;
Be it on Thine own beloved arm,
O God of Grace, that I in peace shall waken.

IV. I HEAR AMERICA SINGING/SMOORING THE FIRE

Whitman: *Leaves of Grass*
[I Hear America Singing]

Carmina Gadelica: *Oibre* (Labor)
[Smoothing the Fire]

I hear America singing, the varied carols I hear,
Those of mechanics - blithe and strong,
The carpenter singing as he measures plank or beam,
The mason, ready for work,
The boatman, the deckhand

To save, To shield,
To surround the hearth, the house, the household

The shoemaker on his bench,
The hatter as he stands,
The wood-cutter, the plough-boy
In the morning, or at noon intermission,
or at sundown

This eve,
This night,
Oh! this eve,
This night,
And every night

The delicious singing of the mother,
The young wife or the girl,
Each singing what belongs
to him or her and to no one else
Singing with open mouths
their strong melodious songs.

Each single night.
Amen.

V. THE MYSTIC TRUMPETER (WHITMAN: *LEAVES OF GRASS*)

I hear thee trumpeter, listening alert I catch thy notes,
Now pouring, whiling like a tempest round me,
Now low, subdued, now in the distance lost.

Blow trumpeter free and clear, I follow thee,
While at thy liquid prelude, glad, serene

Blow again trumpeter! and for thy theme,
Take now the enclosing theme of all, the solvent and setting,
Love, that is pulse of all, the sustenance and the pang,

Now trumpeter for thy close,
Vouchsafe a higher strain than any yet,
Sing to my soul, renew its languishing faith and hope
Rouse up my slow belief, give me some vision of the future,
Give me for once it prophecy and joy.

Joy! Joy! in freedom, worship, love! joy in the ecstasy of life!
Enough to merely be! enough to breathe!
Joy! Joy! all over joy!

Marshall Onofrio



Marshall Onofrio is Associate Dean of Westminster Choir College. Prior to assuming that post on July 1, 2006, Onofrio was Professor of Music and Chairman of the Department of Music at Marshall University from 1998-2006. Onofrio previously taught at Plattsburgh State University of New York, Ohio State University, Muskingum College and Midland

College. Onofrio received the doctorate in composition from The Ohio State University, and also holds degrees from the Universities of Nebraska, Illinois, and Connecticut, in composition, trumpet, and music education, respectively. He recently was trained by the National Association of Schools of Music to serve as an external evaluator for collegiate music programs.

Onofrio's compositions and arrangements have been heard in several midwestern and northeastern states. Recent premiere performances have included *Requiem Mass* for chorus and orchestra, *Of a Life* for clarinet sextet, and *Three Remembrances*, a commissioned work

for soprano, horn, and piano. The most recent was included on a composers' program at the Mid-Atlantic Region of the College Music Society in March 2005.

Additional works have been commissioned and performed by the Cantari Singers, the Gregg Smith Singers, and the Adirondack Youth Orchestra, among others, and have been included on regional programs of the Society of Composers, Inc. Each November, the North Country Ballet (NY) performs *The Nutcracker* using a chamber orchestra score commissioned from Onofrio. Selected compositions are published by Margun Music, Inc.

Onofrio has appeared as a guest artist, conductor, and clinician in 17 states, Canada and 7 European countries. He has been in residence at the University of Guelph and Laurentian University in Canada, giving lectures, performing in recital, and presenting original compositions. He has served as a band, brass, and jazz adjudicator for state music organizations in West Virginia, New York, Ohio, Nebraska, Iowa, and Illinois, and was director of the annual Plattsburgh State Jazz Festival and the Midlands Jazz Festival in Nebraska. He has worked with such internationally known figures as James Dapogny, Gene Bertocini, Joanne Brackeen, Randy Brecker, and Gunther Schuller.

About the Soloist

Robert Hall



Robert Hall is an Associate Professor in the Department of Music at Laurentian University, and also serves as the Director of Music at St. Andrew's United Church in Sudbury, Ontario.

He holds a Bachelor of Music degree in Piano Performance from Wilfrid Laurier University, a Master of Music in Voice Performance from the University of Regina, and a Doctor of Musical Arts in Choral Music from the University of Illinois. He is also an Associate of the Royal Canadian College of Organists and a Fellow of the American Guild of Organists.

Hall spent three years as a professional chorister in Vancouver and Montreal before focusing on recital and oratorio performances. He is also active as a composer and in September will travel to Princeton, NJ for the premiere of his award-winning hymn written for the 150th anniversary of Nassau Church. He has recently been appointed as Chair of the Department of Music and Coordinator of the Bachelor of Fine Arts Program at Laurentian University.