Leah Stein Dance Company  
Leah Stein, Artistic Director  

Mendelssohn Club of Philadelphia  
Alan Harler, Artistic Director  

TURBINE  
an immersive experience in sound, motion and space  

Music by Byron Au Yong  
Alan Harler, conductor  
Leah Stein, choreographer  

Saturday, June 27, 2015  
Sunday, June 28, 2015  
7:30 pm  

Fairmount Water Works  
Fairmount Park  
Philadelphia
Thank You, Maestro Alan Harler!

27 Years
58 Commissions
98 Concert Programs

372 Works Conducted
1,201 Rehearsals

For the outstanding performances, beautiful music and innovative programming, for your inspirational leadership, for expanding our musical horizons and encouraging us to take risks, and for your unfailing good humor, kindness and gentility, we thank you from the bottom of our hearts.

With love and respect always,
Mendelssohn Club of Philadelphia
Leah Stein Dance Company
Leah Stein, Artistic Director

Mendelssohn Club of Philadelphia
Alan Harler, Artistic Director

TURBINE ......................................................... Byron Au Yong
commission and premiere

I. Prelude
By the Trees • In the Gazebo • Near the River • Around the Plaza

II. Grand Plaza
Gilman
dickens • Twain • Power • Finch • Murray
Quadrille • Quadrille Caller

III. Gears

IV. Pavilion
A Drop
Twilight
The Guilty
Moon
Flood
Transition

V. River Boat
Alan Harler, conductor
Leah Stein, choreographer

Mendelssohn Club Chorus
Leah Stein Dance Company

Notes for the audience: both the performers and the audience will be moving around the site during the performance. There will be ushers to guide the audience when they are asked to move. The audience is also invited to join in singing the repeated phrase “justice journeying to harbor,” which happens at the end of the Pavilion section, while the performers and audience are moving back to the grand plaza.

The production of TURBINE is made possible through the generous support of The William Penn Foundation, the Aaron Copland Fund for Music, and New Music USA.
Mendelssohn Club Artistic Director Alan Harler is retiring after leading the chorus for 27 seasons, and these performances of TURBINE mark his final appearances in that capacity. In many ways, this innovative production that blends together sound, motion and space is a fitting send-off for Maestro Harler. One of his passions has been keeping the choral art alive, growing and evolving by expanding the boundaries of choral concerts and redefining their formats. He has experimented with unusual and sonically interesting venues. He has moved the chorus around during performances, sometimes surrounding or even intermingling with the audience, and has drawn the audience into performances by providing them with their own music or speaking parts. He has done interdisciplinary collaborations with dancers, set and lighting designers and film projections, and cross-cultural collaborations with ensembles of different ethnic and cultural backgrounds. Most significantly, he has been a tireless champion for new music. TURBINE is the 58th work commissioned and premiered by Mendelssohn Club during Harler’s 27-year tenure. It is a remarkable legacy that includes last season’s Anthracite Fields, composed by Julia Wolfe and winner of the 2015 Pulitzer Prize in Music, and five major works which have been recorded and commercially released on CD.

This year we celebrate the 200th anniversary of the Fairmount Water Works, the first municipal water distribution system in the country. Designed and constructed by the remarkable engineer and architect Frederick Graff, it was the technological wonder of the age. The massive pumping machinery was contained in gracefully proportioned Federalist and Greek Revival buildings surrounded by gardens, fountains and terraces overlooking the river, and the Water Works drew a steady stream of visitors both from the city and from abroad. Charles Dickens, who visited the Water Works in 1842, advised travelers to Philadelphia to see it first lest they spend their entire stay explaining why they hadn’t visited it yet. It was the epitome of that nineteenth century ideal of nature improved for man’s benefit, but in a way that was esthetically pleasing and harmonious with its environment.

The Water Works was born of necessity. Philadelphia’s water had been largely supplied by numerous shallow wells, which did not provide sufficient water for public hygiene in the summer, and were often contaminated by nearby cesspits. Serious yellow fever epidemics in 1793 and 1798 were blamed (incorrectly as it happens) on contaminated water, and a Watering Committee was formed to devise a better method to distribute clean water to the city. The idea of providing clean water as a municipal responsibility was a radical one for the time. The Watering Committee would sell subscriptions to the water service to finance the project, but they also would provide clean water to public hydrants and taps. To design the system, they turned to the architect Benjamin Latrobe, who is best known today as the architect of the Capitol...
building in Washington, D.C. Latrobe and engineer Nicholas Roosevelt decided to supply clean water from the clear-flowing Schuylkill River. A steam-powered pump lifted water from the river to pipes laid in a tunnel that ran under Chestnut Street. These in turn delivered the water to Center Square, now the site of City Hall, where a second steam pump lifted the water to elevated storage tanks, from which it could be delivered to the city by gravity. Latrobe built a handsome Classical Revival building on Center Square to house the steam engine, pump and tanks.

Latrobe’s system went into operation in 1801 and did provide the city with clean water, but it was plagued with problems. Both pumps needed to be in operation simultaneously to fill the distribution tanks, but there were mechanical issues with the steam engines. The pump house on Center Square barely accommodated the equipment and water tanks, and the cramped space made servicing the steam engine difficult. The tanks held 55,000 gallons of water, but that only provided a 25-minute supply for the city.

The Watering Committee turned to Latrobe’s deputy Frederick Graff to provide a more efficient solution. Graff decided to locate a pumping station further upriver, where a granite bluff overlooked the water. Two massive steam-engines which could work independently or in tandem pumped 2.3 million gallons of water a day from the Schuylkill into a 3 million gallon reservoir constructed atop the Faire Mount, where the Art Museum sits today. Water was gravity-fed to 3500 homes and businesses and upwards of 300 public pumps and hydrants. Like his mentor Latrobe, Graff believed that public buildings should be esthetically pleasing as well as functional, and the pump house was designed to resemble a country manor. The Fairmount Water Works went into operation in 1815, and for the first time, Philadelphia had a reliable and abundant supply of clean water.

The new steam pumps were reliable, but wood to fuel the boilers became prohibitively expensive. Graff turned to the one resource the Schuylkill provided in abundance, water, to power the pumps, and in 1819 the Water Works began an extensive overhaul to convert to water power. A dam was constructed diagonally across the Schuylkill, to divert the current away from the mill house foundations, and a canal and lock were constructed on the west bank to allow boat traffic past the dam. The dam created a wide mill pond in the river, which soon became a popular recreational area for boating and sailing in the summer and ice skating in the winter when the river iced over. A 400-foot mill race and 200-foot mill house were carved out of the rocky shore. The mill house had four channels, each holding two massive, 15-foot wide, 16-foot diameter water wheels. A terrace was built along the forebay, flanked by two structures resembling old Roman temples, which provided an entrance to a public viewing gallery, where the mighty wheels could be seen, turning in eerie silence. The Water Works became a popular destination for Philadelphians and tourists alike. The now-stilled steam engines were removed and the pump house was renovated as a public saloon for the refreshment of visitors. Graff also began landscaping the site, constructing formal gardens with fountains and statuary at the south end. There was a path leading up to the top of the reservoir, with a gazebo at the
midpoint and a overlook at the top. He commissioned sculptures from Philadelphia’s William Rush, the first American sculptor of note, which included the allegorical pieces *The Schuylkill Chained* and *The Schuylkill Freed*, which sat above the two entrances to the mill house.

The Water Works achieved its current form following extensive renovations in the 1860’s when the water wheels were replaced with the more efficient turbines, a project overseen by Graff’s son, Frederick Graff, Jr., who succeeded his father as supervisor of the Water Works in 1847. An additional mill house was constructed at the north end of the works and roofed over with a terrace which became the grand plaza, and a large, open pavilion in the style of a Greek temple was added to the original terrace.

The Watering Committee knew that they could only secure the purity of their water supply by protecting the Schuylkill watershed. When the adjacent Lemon Hill estate, the former country home of William Morris, delegate to the Continental Congress and signer of the Declaration of Independence, became available, the Water Works purchased the property. The combined grounds were christened Fairmount Park, which would grow to become one of the largest urban parks in the country. But while Philadelphia could protect the Schuylkill watershed immediately above the Water Works, it was powerless to stop industrial development upriver. Factories, foundries and mills in upriver towns like East Falls, Manayunk and Conshohocken discharged waste directly into the Schuylkill. The biggest source of pollution, however, was the burgeoning coal industry, which grew up around the Schuylkill’s headwaters. Water was used to wash the crushed coal and help separate out the pieces of usable size. The waste water, laden with coal dust and smaller pieces, was discharged into the river. Coal fines and rock debris were piled into great mounds called culm banks, and rainwater leached both particulates and acid into the river. By the 1890’s, it was clear that the river was too polluted to allow the continued use of untreated water. New pumping stations using sand filtration to purify the water were commissioned and built, and the Fairmount Water Works finally ceased operation in 1909.

The history of the Fairmount Water Works would not be complete without the story of the remarkable recovery of the Schuylkill River and its watershed. The Schuylkill River Project was the first such remediation ever attempted in the country. It was initiated in 1948, decades before the environmental movement of the 70’s, and was spearheaded by Pennsylvania’s conservation-minded governor, James Henderson Duff. Existing coal mines were required to construct impoundment ponds and settling basins to trap coal debris before it entered the river. The state purchased about 1500 acres
of land on the river banks to build similar impounding and settling ponds for abandoned mines and culm banks. Obsolete dams were removed to restore the river’s historical flow, which carried the coal waste to locations where it could conveniently be dredged. Some 17 million cubic yards of coal waste were removed from the Schuylkill. Sewage treatment systems were upgraded in communities along the river, and even Philadelphia belatedly put three sewage treatment plants into operation, fifty years after they were mandated by city ordinance. Recovery was slow but steady, and the Schuylkill is now cleaner than it had been in nearly a century and a half. It is home to more than 50 species of fish. In 2014, a shortnose sturgeon, considered a bellwether for water quality, was seen in the river, and a 30-inch striped bass was taken near the Fairmount dam. Muskrat, river otters and even beavers have been seen in the lower Schuylkill, and while the river still faces challenges, its recovery has been nothing short of miraculous.

The TURBINE project was put into motion when Karen Young, Executive Director of the Fairmount Water Works, contacted choreographer Leah Stein about creating a site-specific dance performance for the Water Works’ bicentennial celebration. When Stein contemplated the site, she saw the possibilities of a much larger performing group. She had collaborated with Alan Harler and Mendelssohn Club of Philadelphia on several projects in which she choreographed the full chorus as well as her dancers, and brought the idea to Harler. He quickly signed on, and in turn tapped Seattle-based composer Byron Au Yong to create the score. Au Yong has a keen interest in cross-genre presentations, and has created both site-specific (or site-responsive, as he prefers to call them) works as well as music for moving singers.

With its rich history and striking architecture, the Water Works provides a compelling venue, but it also offers significant challenges. Stein elaborates, “I work with a landscape or architecture or place, and how we interact with this environment. The performance unfolds through a location, and allows the location to be a partner, or even the essence of the piece. TURBINE is an outdoor performance, by the Schuylkill River at the Fairmount Water Works, and includes a large chorus and eight dancers. It’s a work that invites the audience into the site, moving along with the performers through the site. The Water Works is an extremely challenging site for many reasons. It’s very loud, it’s very big, it’s a little incongruous. There is the Schuylkill River, the focal point of the Water Works, yet you have to get to the edge of the space to feel the river, and even then what you really feel is the tension and intersection of our contemporary urban life and the eternal life of the water.

“I first figured out a structure for the piece that made sense to me, progressing through space, addressing the layers of the space, and the ideas that the Water Works suggests – the importance of water, the amazing feats of engineering, environmental awareness, and the rebirth of the river after so many years of pollution. I sent that to Byron, and he responded to that in the score. Now I’m responding to his score in return, taking inspiration from what he has done. My first very simple idea was that there’s a group that simply moves down, parallel to the river, and goes off in tributaries and comes back. But there’s opportunity for detail, gesture, and individual expression.
“I’m very excited about how the performers and the audience will interact and be integrated. And I hope that they’ll be engaged in something that they haven’t experienced before at the Water Works. This is our fourth or fifth collaboration, Alan and I, the chorus and the dance company, and I know that this is his last formal appearance. So that’s a special and important part of the piece too.”

As composer Byron Au Yong explored the Water Works, he first developed the melodies from which TURBINE is constructed. For texts, Au Yong mostly selected period accounts of the Water Works from the mid-19th century, when the Water Works was at its most popular as a destination. The texts he has extracted, as well as the melodic material he created, are fairly short phrases. Au Yong composes in a style he calls “songs of dislocation,” in which the text and music are fragmented and can be recombined in a multiple ways. The effect is something like looking at the text through the facets of a crystal. The recombination of text can create images which are congruent with their original context or which diverge in unexpected and striking ways.

There is also a strong aleatoric component to the music. While the music conforms to an overall structure, many of the individual components – which phrase to sing, and its rhythm, dynamics and even octave – are often at the discretion of the performer. The music is shaped by the performers responding to each other and to the ambient sounds of the Water Works. It produces music of great fluidity, reflecting the fluidity of water, the element which binds TURBINE and the Water Works together. Au Yong’s score resembles one of the technical drawings of the Water Works machinery, with the musical phrases arranged in geometric figures connected by lines, but the connection between those phrases also deliberately mimics the connections between individual water molecules.

TURBINE opens with a Prelude in which the singers and dancers are in four groups, describing a path that leads the audience from the grounds of the Water Works, along the river, and onto the Grand Plaza. The text is taken from two odes written by John Penn, grandson of Pennsylvania’s founder William Penn. After the Revolutionary War, Pennsylvania appropriated the Penn family’s vast land holdings, and John Penn came to Philadelphia in 1783 to negotiate compensation. He purchased a large tract of land on the west bank of the Schuylkill River, designed and built a country house he called “The Solitude,” and planted and landscaped the rest of the property. The property was eventually added to the growing Fairmount Park and is now the site of the Philadelphia Zoo, and John Penn serves as a link between Fairmount Park and the “green country town” that his grandfather envisioned for Philadelphia. The text is presented at its most fragmented, just isolated words and short phrases, each with its own music and physical gesture. Au Yong embraces the omnipresent ambient noise of the site by also giving the singers sounds which mimic the wind and flowing water. The musical fragments are finally assembled into melodies as the performers all move to the Grand Plaza.

The text for the Grand Plaza section is mostly derived from travelogues which included visits to the Water Works. Some authors are well-known to-
day, like Dickens and Mark Twain (who visited Philadelphia as the 17-year-old Samuel Clemens) while others are less so. Caroline Howard Gilman was the most famous woman writer of her day in America, despite not starting her career until she was 37 and mother of six children. She founded an influential literary weekly for children, wrote three novels and a number of short stories and poems, and was an early champion of social equality for women. Tyrone Power was a noted Irish actor, theatrical manager and writer. John Finch was an English writer and naturalist whose travelogue includes detailed discussions of the geology and minerology of the eastern United States. Charles Augustus Murray was an English aristocrat whose travels in the United States included several months with the Pawnee nation in the midwest, which he chronicled in a semi-autobiographical novel.

In Grand Plaza, the performers start out in a tight group, moving down the plaza and singing the full melody of the Gilman text. The music is gradually broken down into fragments, as is the unity of motion within the group. Several satellites of singers and dancers break off from the main group, each presenting its own musical fragments and motions. As the music fades to silence, the singers assemble into a chevron-like formation for the Quadrille. A quadrille is something like a square dance, usually for four couples arranged in a square, with a caller announcing the various dance steps. In this case, the quadrille is formed from four of Philadelphia’s tree-named streets, and the calls are taken from *The Fairmount Quadrilles*, an annotated book of dance music assembled by composer John Hewitt in 1836.

The singers softly hum the principal melody of Gears as first the performers and then the audience move to the south Entrance House. The three texts provide a tribute to the technical prowess and utility of the Water Works. Scottish-born journalist Alexander Mackay was sent to America to cover the dispute with England over the border of the Oregon territory, which threatened to erupt into war (54-40 or Fight!). He wrote a three-volume analysis of American culture and economic enterprise based on his experiences. Sir James Edward Alexander, another Scot, was a soldier, veteran explorer, and cofounder of the Royal Geographic Society. At age 48, Frances Trollope and her two daughters left England for the utopian community Nashoba, Tennessee, which was established to educate emancipated slaves about how to live in freedom. When the community failed, she tried her hand at business but soon returned to England. Her tart but witty book on American manners launched a career as a writer of travelogues, and later, socially conscious novels. The principal melody and the pair of countermelodies in Gears are alternately heard together and individually, punctuated by highly rhythmic percussive sounds. The rhythms are actually derived from identifying names written on the wooden gears and fittings being carried by the dancers during the section, which were used as templates to cast the actual working parts.
Pavilion is the emotional high point of TURBINE. The text is taken from the poetry of Elizabeth Margaret Chandler, who grew up in the Quaker tradition of Philadelphia. She began writing poetry at an early age, and after publication of an anti-slavery poem when she was 18, she was offered a regular column in an influential abolitionist periodical. Her articles and poetry were widely reprinted and she unexpectedly found herself catapulted into national prominence. She was an early supporter of the “free produce” movement, boycotting agricultural goods produced using slave labor. The Greek architecture of the Pavilion suggested a public gathering place to Au Yong, like a forum or agora where people would gather to discuss the important issues of the day, which in the 1830’s would certainly have included slavery.

In Flood, the performers move out from the Pavilion, and the singers take bowls of water, which they stir to create water sounds. At each repetition of the word “flood,” they spill water from the bowls. It has multilayer symbolism. It suggests the kind of offerings that might be made at a Greek temple. It demonstrates the property that water resists being contained. And it recalls the devastating May 2014 flood that made a great impression on the composer. Au Yong reserves his most beautiful melody for the Transition, as the performers and audience return to the Grand Plaza. The text is taken from the poem Astraea by the American transcendental poet Ralph Waldo Emerson. The last line has the character of a spiritual, and the audience is invited to join in as it repeats over and over.

As TURBINE draws to a close, the singers flow and disperse into the audience, and the final word, “water,” hovers over the plaza in a shifting, shimmering chord until it softly fades into the night.

Byron Au Yong has provided this beautiful and thoughtful closing reflection on TURBINE:

“Alan Harler and Leah Stein brought me to the Fairmount Water Works in October, 2013. The park and historic plaza were alive with people enjoying the autumn day next to the glistening waterway. Appropriately translated as “hidden river,” the Schuylkill turned from peaceful to terrifying when, the following spring, the water crested at nearly 14 feet. The May 2014 flood brought a deluge to the Water Works. A place that was historically the source of clean water became filled with debris.

“TURBINE draws upon accounts from the heyday of the Fairmount Water Works in the early 19th century. Visitors marveled at human ingenuity, building “miraculous mechanical…cylinders and pistons” that worked with nature to provide “clear and bright as crystal, a cup for the thirsty.” This text is filtered through a 21st century reality to produce lyric fragments.
“Migration as well as water molecules influence the music. Voices seep in and out of the sounds along the river. These include the noise of traffic and trains. Musical motifs connect and disconnect in a free molecular flow.

“According to the World Health Organization, a child dies from a water-related disease every minute. More than twice the population of the United States lives without access to safe water. How can we turn despair and rage into wisdom?

“Singing and listening to a river in the middle of a city is a step towards “justice journeying to harbor.” A turbine takes turbulence and transforms it into potential energy. Together we can find ways to ensure that the 750 million people around the world who lack access to safe water are given a chance to survive.”

– Michael Moore
THE TEXTS

I. Prelude

By the Trees
soft whispering the stream there trembling round your steps

In the Gazebo
clear whispering air timid call swell melting

Near the River
bitter light strength beneath the sky serene

Around the Plaza
balmy zephyr frozen come rest with slow steps

II. Grand Plaza

Gilman
through dark channels feel the cool wheels rolled iron arms feel the cool breaking out roar

Dickens
and jerked about Twain turned on poured off

Power
good through the pipes deluging thirsty streets cleanliness neatness comfort pure

Finch
intersect right lines right angles squares trees space

Murray
steam gracefully peaceful city

Quadrille Chorus
Chestnut, Walnut, Spruce, and Pine

Quadrille Caller
right & left four balance & turn ladies chain half promenade forward & back

cross over chassez de chassez back again all round back to back

read to the right chassez out form the ring all forward back turn partners

two give right cross over two six hands round turn partners

III. Gears

inexhaustible supply from this reservoir

in a simple handsome building a wall of solid rock

two points give passage to a stream clear and bright as crystal

in a stone basin: a cup for the thirsty traveller

pistons and cylinders miraculous mechanical
IV. Pavillion

A Drop / Twilight

gentle friend
a hidden stream
goes playfully
yesterday
haunting thoughts
beneath the glowing sun
a drop pulses
then another and darker
torn one by one and sold
calling
twilight
parting

The Guilty

if the clouds
shadow
the guilty
how then
the fluttering wings
the voice of grief
lost ones
beseeching breath
poured out

Moon

moon
heaven
faintly glimmering

how soft the beam
the gloom of night
star spangled glory
whisper to me
tell what awaits

Flood

leaping
deep and shaded pool
dimpled
old trees lift their tall heads against the
sky
mournful echo
when the hush
steals the calm
oh how one charmed word will start a
thousand breathing memories

Transition

loved by stars
a granite ledge
to gaze from the sea’s edge
there for purifying light
there for purging storms
its depth reflects all forms
justice journeying to harbor

V. River Boat

afloat fair city
through the gathering like a strong giant that has just received the breath of life
I shall never forget
ding ding ding ding,
what have we here?
a ruddy face with a clear honest eye
and the noble ship breaks proudly through the water…
Lyrics compiled and edited by Byron Au Yong from the following sources:

I. Prelude

John Penn, *Critical and Poetical Works* (1797)

II. Grand Plaza

Caroline Howard Gilman, *The Poetry of Traveling in the United States* (1838)
Charles Dickens, *American Notes for General Circulation* (1913)
Mark Twain, *Mark Twain’s Letters* (1853-1866)
Tyrone Power, *Impressions of America* (1836)
John Finch, *Travels in the United States of America and Canada* (1833)
Charles Augustus Murray, *Travels in North America* (1834-1836)
John Hewitt, *The Fairmount Quadrilles* (1836)
John Hayward, *Gazetteer of the United States of America* (1854)

III. Gears

Alexander Mackay, *Travels in the United States* (1846-1847)
Frances Trollope, *Domestic Manners of Americans* (1832)
Captain J. E. Alexander, *Transatlantic Sketches* (1833)
Philadelphia Water Department, *Inscriptions on Wooden Templates for Turbine Parts* (1920’s)

IV. Pavillion

Elizabeth Margaret Chandler, *Essays, Philanthropic and Moral* (1836)
Ralph Waldo Emerson, *Early Poems* (1803-1882)

V. River Boat

Charles Dickens, *American Notes for General Circulation* (1913)

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– Leah Stein, Byron Au Yong & Alan Harler
Mendelssohn Club of Philadelphia

Mendelssohn Club of Philadelphia, one of America’s oldest musical ensembles, is performing in its 141st consecutive season. It began in 1874 as an eight-voice male chorus founded by William Wallace Gilchrist, one of the most important musical figures in nineteenth century Philadelphia. The chorus rapidly expanded, and was able to provide more than three hundred singers for the 1916 American premiere of Mahler’s *Eighth Symphony* with the Philadelphia Orchestra under the direction of Leopold Stokowski. Since then, Mendelssohn Club has earned a prestigious reputation by giving the first performance outside the Soviet Union of Shostakovich’s *Thirteenth Symphony* and the Philadelphia premieres of Brahms’ *German Requiem*, Prokofiev’s *Ivan the Terrible*, Scriabin’s *First Symphony*, Bartók’s *Cantata Profana*, and the full orchestral version of Britten’s *War Requiem*, among many others.

Under the dynamic leadership of Artistic Director Alan Harler, the 140-voice Mendelssohn Club is known for its professional productions of choral/orchestral programs, as well as performances in guest engagements with prominent area orchestras. Harler’s programs combine new or rarely heard works with more traditional works in order to enhance the presentation of each and to provide the audience with a familiar context for the new experience. Dedicated to the ongoing vitality of the choral art, Mendelssohn Club and Alan Harler have made a significant commitment to the commissioning of new choral music, and have commissioned and premiered fifty-five new works since 1990. This commitment has earned Mendelssohn Club two ASCAP/Chorus America Awards for Adventurous Programming. Mendelssohn Club has also been honored with an award from the Philadelphia Commission on Human Relations for “bringing the community together in song” through Harler’s multicultural concert programming.

Mendelssohn Club also explores interdisciplinary concert presentations. The November 2006 co-production of *Carmina Burana* with the Leah Stein Dance Company was the first dance collaboration in Mendelssohn Club’s recent

Maestro Alan Harler leads the Mendelssohn Club Chorus, the Chamber Orchestra of Philadelphia and baritone Sanford Sylvan in the world premiere of Andrea Clearfield’s The Golem Psalms in May, 2006.
history. This collaboration continued in 2009 with *battle hymns*, with a score by David Lang and a choreography for the full chorus and nine professional dancers, and last season’s immersive multimedia presentation *Anthracite Fields*, with a score by Julia Wolfe, choreography for the full chorus, and scenography and projection by Jeff Sugg. *Anthracite Fields* was awarded the 2015 Pulitzer Prize in Music.

**Alan Harler, Artistic Director**

Alan Harler became Mendelssohn Club’s twelfth Music Director in 1988 and was named Artistic Director in 2009. Maestro Harler served for three decades as Laura H. Carnell Professor and Chairman of Choral Music at Temple University’s Esther Boyer College of Music. He has appeared at the Festival Casals in San Juan, Puerto Rico and the Aspen Choral Institute, and has given master classes and conducted performances in Taiwan, China and South Africa. He currently serves as a Conducting Mentor with the Conductors Guild, making himself available for consultation with young conductors internationally.


In 2004, Alan Harler received the Emanuel Kardon Foundation Award for “contributing to the vitality and excellence of the Philadelphia arts community.” In 2007, Harler received the Elaine Brown Award for Lifelong Service to Choral Music, given by the American Choral Director’s Association. In 2009, he was honored with Chorus America’s prestigious Michael Korn Founders Award for Development of the Professional Choral Art, and the Musical Fund Society of Philadelphia’s Honorary Lifetime Membership for a Distinguished Contribution to the Musical Life of Philadelphia.
Leah Stein, Choreographer

Leah Stein, originally from the Hudson Valley, New York, is a dancer and choreographer who makes site-inspired collaborative dance works. She founded the Leah Stein Dance Company in 2001 dedicated to making interdisciplinary dances that interweave architecture, landscape and historic resonance. Her work has been performed in Japan, Romania, Poland, Scotland, Canada and Indonesia and throughout the United States, in train garages, traditional Japanese houses, open fields, corner parking lots, and historic sites. Major works include GATE at Eastern State Penitentiary Historic Site, battle hymns at the 23rd Street Armory, Rock, Reed, Tatami, Stream at Shofuso House and Garden, In Situ, created for the extraordinary DanceBase building in Edinburgh, Scotland and last season’s Anthracite Fields. A Lily Lilies, a collaborative book of Josey Foo’s poems and Stein’s notes on dance was published in 2011. She has collaborated with numerous artists including long-standing artistic partnerships with Germaine Ingram, Toshi Makihara, Josey Foo and Roko Kawai, and Alan Harler of the Mendelssohn Club. Leah Stein Dance Company recently engaged in a year-long research project on sound and movement with singers and dancers, guided by composer Pauline Oliveros. She has been supported by Leeway Foundation, the Pennsylvania Council on the Arts including three Fellowships in Choreography, an Independence Foundation Choreographic Fellowship, a Herald Angel Award at the Edinburgh Fringe Festival in Scotland among others including several grants from the Pew Center for Arts & Heritage. She has been a Visiting Professor at Drexel University and recently completed residencies with the Science Leadership Academy high school students, Green Towne School children, and Sidney Hillman Apartments senior residents.

Byron Au Yong, Composer

Byron Au Yong (歐陽良仁) composes songs of dislocation prompted by a broken lineage. Born to Chinese immigrants in Pittsburgh and raised in the Pacific Northwest, his upbringing informs a dedication to developing works where the American Dream, nature and sustainability play vital roles. Variety calls one of Au Yong’s musicals “claustrophobic and expansive, intimate and existential, personal and political all at once.” The Seattle Weekly says that his “interdisciplinary works are as exquisite and imaginative as they are unclassifiable.” Au Yong creates across disciplines with an attention to intercultural collaboration and the ways people connect with the places they call home. Examples include Farewell: A Fantastical Contemplation on America’s Relationship with China, choreographed by Donald Byrd for Spectrum Dance
Theatre and *Stuck Elevator*, libretto by Aaron Jafferis, premiered at American Conservatory Theatre with performances at Long Wharf Playhouse. Multimedia installations such as *Piano Concerto—Houston*, for 11 pianists, commissioned by the University of Houston Cynthia Woods Mitchell Center for the Arts and *YIJU 移居* (migrate) for the Jack Straw New Media Gallery combine local and global currents as well.

Site-responsive projects include *Kidnapping Water: Bottled Operas*, for hiking opera singers and water percussionists, performed in 64 waterways throughout greater Seattle, *Occupy Orchestra 無量園 Infinity Garden*, influenced by Chinese gardens, John Cage and Occupy Wall Street, performed by the Chicago Composers Orchestra in the Garfield Park Conservatory, and *Welladay! Welladay! Wayward Love Songs*, text by James Joyce, for voice and piano trio, performed in a former home for orphans and unwed mothers.

Au Yong holds degrees in musical theatre writing, dance studies and music composition/theory from NYU, UCLA and the University of Washington. He has been artist-in-residence with the Asian/Pacific/American Institute at NYU, Center for Migration and the Global City at Rutgers University, International Festival of Arts & Ideas, Weston Playhouse, Sundance Institute Theatre Labs, Virginia Tech Center for the Arts, and Yale Institute for Music Theatre. Honors include a Bay Area Theatre Critics Circle Award, Creative Capital Award, Ford Foundation Fellowship, and Time Warner Foundation Fellowship. He lives in Seattle.

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Adam Levine, Historical Consultant
Philadelphia Water Department

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- Andrew Marsh
- Shavon Norris
- Megan Wilson Stern
- Michele Tantoco

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- Belle Alvarez
- Rebecca Brisette
- Loren Groenendaal
- Katie Horton
- Dawn Pratson
- Kristen Narcowich
- Darcy Lyons
- Anne-Marie Mulgrew

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#### Soprano
- Joan Dwyer Aspan
- Caitlin Butler
- Rachel Castro-Diephouse
- Lillie Ann Claitt
- Jean Dowdall
- Roberta Fischer
- Lynn Kirby
- Gabrielle Rinkus
- Margaret C. Satell
- Christina King Smith
- Alice McKillip
- Thornburgh*
- Rebecca Thornburgh*
- Sallie Van Merkensteijn

#### Alto
- Brenda B. Bary
- Jennifer Beattie*
- Shahara M. Benson*
- Christine Chaapel
- Erin M. Donovan
- Robin Eaton

#### Tenor
- Ellie Elkinton
- Sara Gao
- Katherine Haas
- Amber Nicole Johnson
- Deborah L. Laird
- Florence Moyer
- Jennifer Sheffield
- Maria Sisto
- Jean L. Sugars
- Jane Uptegrove

#### Bass
- David G. Alpern
- Jean Bernard Cerin*
- Tom Elkinton
- Donald Gilchrist
- Steven Glasser
- Philip H. Jones
- Jon Kochavi
- John Kohlhas
- Changho Lee
- Michael Moore
- Bob Ranando
- Cleveland Rea
- Joel Sheffield
- Thomas D. Sutton
- Ryan Tibbetts*
- Richard J. Tolsma
- Austen Wilson*

*Solo voices

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Mendelssohn Club of Philadelphia and Leah Stein Dance Company receive state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.
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Company Manager

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The Mendelssohn Club thanks the following organizations and individual donors whose generous contributions make our season possible. (Contributions through Jun. 11, 2015)

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<thead>
<tr>
<th>Maestro’s Society</th>
<th>Bronze Patron ($1,000-2,499)</th>
<th>Chorister’s Circle</th>
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<tr>
<td><strong>Platinum Patron</strong></td>
<td>Dr. Joshua Atkins &amp; Priscilla Lo</td>
<td><strong>Diva ($500-999)</strong></td>
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<td>($10,000+)</td>
<td>Steve Barsky and Rebecca Test</td>
<td>Jeff and Fran Barton</td>
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<td>Judy Borie</td>
<td>Harris and Louise Clearfield</td>
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<td>Jeffrey Cornelius</td>
<td>Ann Marie Dimino</td>
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<td>Florence Gardner</td>
<td>Bill and Karen Gildea</td>
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<td>Don and Dorie Gilchrist</td>
<td>Mary Ellen Hagner</td>
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<td>John &amp; Jenifer Kohlhas</td>
<td>Stephanie Judson and Sandy Rea</td>
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<td>Bobbie Konover</td>
<td>Rosa and Bernie Meyers</td>
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<td>Martin Levitas and Roberta Rote</td>
<td>Sharon Torello</td>
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<td>Carol &amp; Steve Spinelli</td>
<td><strong>Virtuoso ($250-499)</strong></td>
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<td>Beth Vaccaro &amp; Landon Jones</td>
<td>Jeffrey Gelles &amp; Sharon Gornstein</td>
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<td>Jean L. Sugars</td>
<td>Elizabeth H. Gemmill</td>
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<td>Sallie Van Merkensteijn</td>
<td>Kathy Haas</td>
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<td><strong>Silver Patron ($2,500-4,999)</strong></td>
<td>Lynn Kirby</td>
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<td>Robin Eaton</td>
<td>Eugene Leff</td>
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<td></td>
<td>Janet Wilson Smith</td>
<td>Alan and Edina Lessack</td>
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Michael & Rita Moore
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and Kirsten Olson
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ALAN HARLER NEW VENTURES FUND

The Alan Harler New Ventures Fund was established in 2007 in honor of Alan Harler’s first 20 years as Mendelssohn Club’s Artistic Director, to assure the continuation of his landmark initiatives and adventurous programming. It has supported the commissioning of Jennifer Higdon’s On the Death of the Righteous, David Lang’s battle hymns, and Rollo Dillworth’s Rain Sequence, as well as the commercial recording Metamorphosis, featuring On the Death of the Righteous, Andrea Clearfield’s The Golem Psalms, and James Primosch’s Fire-Memory/River-Memory.

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Christina King Smith
John E Spitko Jr.
Linda Spitko Jr.
Jeff Sultar
Mendelssohn Club of Philadelphia
Commissions and Premieres under Artistic Director Alan Harler

2015
Byron Au Yong – **TURBINE**
Commissioned for performance at Philadelphia’s historic Fairmount Water Works in collaboration with the Leah Stein Dance Company.

2014
Donald St. Pierre – **Tomorrow Shall Be My Dancing Day**
Based on the traditional folk carol

Julia Wolfe – **Anthracite Fields**
Folk cantata commissioned for chorus and folk/classical chamber orchestra, with choreography for the chorus by Leah Stein. Winner of 2015 Pulitzer Prize for Music.

2013
Donald St. Pierre – **Watchman, Tell Us of the Night**
Setting of the traditional carol for soprano solo, chorus and brass

Jeremy Gill – **Before the Wrestling Tides**
Based on the poetry of Hart Crane and commissioned for performance with Beethoven’s Choral Fantasy

2012
Donald St. Pierre – **In the Company of Angels**
Cantata with a text taken from the writings of Emanuel Swedenborg

Thomas Whitman – **At War’s End**
Setting for chamber chorus

Robert Moran – **Angele Dei**
World premiere of Moran’s setting of St. Anselm’s Prayer to One’s Guardian Angel for chorus and chamber orchestra

Robert Moran – **Trinity Requiem**
Written for the 10th anniversary of the 9/11 tragedy; originally commissioned by Trinity Wall Street for treble voices and now reset for full chorus and treble voices.

Donald St. Pierre – **Morning Has Broken**
A cantata inspired by the famous hymn, with a text by Thomas Traherne

Andrea Clearfield – **Tse Go La**
Based on folk music used in the Buddhist traditions of Nepal and collected by the composer

2011
Rollo Dilworth – **Rain Sequence**
A traditional spiritual and settings of poems by Langston Hughes and Paul Laurence Dunbar

2010
Donald St. Pierre – **Three Carols**
Settings of three traditional English carols

Robert S. Cohen – **Sleep, Little Baby, Sleep**
Setting of a poem by Christina Georgina Rossetti

2009
Donald St. Pierre – **A Visit From St. Nicholas**
Setting of the famous Christmas poem by Clement C. Moore

David Lang – **battle hymns**
Commissioned with the Leah Stein Dance Company for performance at the historic Armory of the First Troop Philadelphia City Cavalry

Peter Hilliard – **Consider Krakatau**
Commissioned with the Philadelphia Gay Men’s Chorus and Anna Crusis Women’s Choir for a concert event sponsored by the Equality Forum

Robert Maggio – **Into the Light**
Commissioned with the Philadelphia Gay Men’s Chorus and Anna Crusis Women’s Choir for a concert event sponsored by the Equality Forum
Cynthia Folio – *Voyage: I, Too, Can Sing a Dream*
Commissioned with the Philadelphia Gay Men’s Chorus and Anna Crisim Women’s Choir for a concert event sponsored by the Equality Forum

Jennifer Higdon – *On the Death of the Righteous*
Commissioned for performance with the Verdi Requiem; text taken from a sermon of John Donne

2008 Anthony Mosakowski – *Resonet in Laudibus*
Setting of the famous medieval Christmas carol premiered at the From Heaven on High holiday concerts

Pauline Oliveros – *Urban ECHO: Circle Told*
Improvisational soundscape performed in collaboration with the Leah Stein Dance Company at the Live Arts Festival / Philly Fringe

Maurice Wright – *Vox Humana*
For chorus and bass soloist with electroacoustic sound

2007 Donald St. Pierre – *Caído se la ha un Clavel / A Carnation Has Fallen*
Setting of a Nativity poem by the Spanish writer Luis de Góngora

2006 Donald St. Pierre – *little tree*
Setting of a Christmas poem by e. e. cummings

Jan Krzywicki – *Fortuna*
Commissioned to be paired with Carl Orff’s Carmina Burana

Andrea Clearfield – *The Golem Psalms*
Music based on the legend of the Golem of Prague with an original libretto by Ellen Frankel, scored for baritone solo, chorus and orchestra

2005 Donald St. Pierre – *A New Song*
Based on a traditional Norwegian folk hymn

Kim D. Sherman – *The Happiest and Unhappiest of Men*
Text taken from the writings of Beethoven and set for chorus and orchestra

2004 Donald St. Pierre – *Agnus Dei*
Commissioned to complete the text of Mozart’s unfinished Mass in C minor

Jay Krush – *Fanfare Felix*
Processional written for Mendelssohn Club’s 130th Anniversary Season

2003 Donald St. Pierre – *Billings with Brass*
Arrangements of hymns by William Billings

Charles Fussell – *High Bridge*
Large scale work for soprano, alto, tenor and bass soli, chorus and orchestra and based on the poetry of Hart Crane

2002 Donald St. Pierre – *Love Came Down at Christmas*
Text taken from the poetry of Christina Rossetti and set for chorus and children’s choir

2001 Donald St. Pierre – *Memento mori*
Written to be paired with Stravinsky’s Les Noces

1999 Donald St. Pierre – *Ite missa est*
Commissioned to be performed with Beethoven’s Mass in C Major

Alice Parker – *Sing Now of Peace*
Written for Mendelssohn Club’s 125th Anniversary

Jay Krush – *A Fanfare for the Chorus*
Processional written for Mendelssohn Club’s 125th Anniversary performance of the Verdi Requiem

1998 James Primosch – *Fire-Memory/River-Memory*
Text based on the poetry of Denise Leverto and set for chorus and orchestra
<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Title</th>
<th>Commission/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1996</td>
<td>Donald St. Pierre</td>
<td><em>Songs of Sweet Accord</em></td>
<td>Commissioned to be paired with Britten’s Ceremony of Carols; American folk hymns set for men’s voices</td>
</tr>
<tr>
<td></td>
<td>Roberto Sierra</td>
<td><em>Lux æterna</em></td>
<td>Commissioned to be performed with the Brahms German Requiem</td>
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<tr>
<td>1995</td>
<td>Donald St. Pierre</td>
<td><em>Shepherd</em></td>
<td>Based on an American folk hymn</td>
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<tr>
<td></td>
<td>Jan Krzywicki</td>
<td><em>Lute Music</em></td>
<td>Composed for the Eastern European multicultural holiday concert Golden Voices of the East</td>
</tr>
<tr>
<td></td>
<td>Shui-Lung Ma</td>
<td><em>America, Our Home</em></td>
<td>Written for the 125th Anniversary of Philadelphia’s Chinatown celebration</td>
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<tr>
<td></td>
<td>Jonathan B. Holland</td>
<td><em>Symphony (of Light)</em></td>
<td>Written for the African-American multicultural concert The Forgotten Generation</td>
</tr>
<tr>
<td></td>
<td>Robert Moran</td>
<td><em>Winni ille Pu</em></td>
<td>Set for chorus and orchestra with a text taken from a Latin version of the famous A. A. Milne stories</td>
</tr>
<tr>
<td>1994</td>
<td>Kim D. Sherman</td>
<td><em>A Winter Solstice Ritual</em></td>
<td>A choral processional written for the 1994 holiday concerts</td>
</tr>
<tr>
<td></td>
<td>Cynthia Folio</td>
<td><em>Touch the Angel’s Hand</em></td>
<td>Text taken from Fra Giovanni’s famous letter of consolation and set for chorus and orchestra</td>
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<tr>
<td></td>
<td>Robert Stern</td>
<td><em>Returning the Song</em></td>
<td>Composed for the Chinese multicultural program Voices From the Bamboo Grove</td>
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<tr>
<td>1993</td>
<td>Charles Fussell</td>
<td><em>Invocation</em></td>
<td>Text taken from a poem by May Sarton; Mendelssohn Club’s performance was featured on NPR’s First Art program</td>
</tr>
<tr>
<td></td>
<td>Ricky Ian Gordon</td>
<td><em>Towards Independence</em></td>
<td>Music taken from the play of the same name, which was premiered at Philadelphia’s American Music Theater Festival</td>
</tr>
<tr>
<td>1992</td>
<td>Jack Délano</td>
<td><em>La Rosa y el Colibrí</em></td>
<td>Set for chorus and solo trumpet and written for the Hispanic multicultural concert Songs of the New World</td>
</tr>
<tr>
<td></td>
<td>Charles Fussell</td>
<td><em>Specimen Days</em></td>
<td>Large scale work for baritone, chorus and orchestra and based on the writings of Walt Whitman; commercially recorded on the Koch International label</td>
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<td>1991</td>
<td>Jan Krzywicki</td>
<td><em>Poem</em></td>
<td>A choral vocalise inspired by the poetry of Robert Frost</td>
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<td></td>
<td>Byung Chul Choi</td>
<td><em>The Apostle Song</em></td>
<td>Commissioned for the Korean multicultural program An American Seoul</td>
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<tr>
<td></td>
<td>Robert Moran</td>
<td><em>Agnus Dei and Ite missa est</em></td>
<td>Written to complete the text of Mozart’s unfinished Mass in C minor</td>
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<td>1990</td>
<td>Osvaldo Golijov</td>
<td><em>Cantata de los Inocentes</em></td>
<td>Written for performance with Britten’s St. Nicholas Cantata</td>
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<td></td>
<td>Robert Moran</td>
<td><em>Requiem: Chant du Cygne</em></td>
<td>Written to be paired with the Mozart Requiem with text drawn from Mozart’s last words; critically acclaimed recording by Alan Harler and Mendelssohn Club on the Argo label</td>
</tr>
</tbody>
</table>
For 225 years, Philadelphians have believed that access to clean water is a basic right

How do I support sustainable water practices in my community?

*consider these resources:*

**Fairmount Water Works Interpretive Center**

The Fairmount Water Works is the official Watershed Education Center for the Delaware River Basin and Gateway Center for the Schuylkill River National and State Heritage Area. It offers interactive exhibits, tours, and a variety of educational programs and opportunities to volunteer.

[www.fairmountwaterworks.org](http://www.fairmountwaterworks.org)

**The Philadelphia Water Department**

The PWD offers residents a variety of opportunities to manage stormwater runoff (a major source of watershed pollution), including free rain barrels and downspout planters, help with rain gardens and porous paving, and tips on green practices for lawn and garden care, auto maintenance, snow and ice removal, and roof gardens, among many others.

[www.phillywatersheds.org/whats_in_it_for_you](http://www.phillywatersheds.org/whats_in_it_for_you)

One out of every nine people in the world lacks access to clean water. How can I help?

*consider these resources:*

**UNICEF WASH Initiative (Water, Sanitation, Hygiene)**

UNICEF sponsors programs in more than 100 countries around the world to improve water supplies and sanitation facilities in schools and communities, and to promote safe hygiene practices. It also supports water, sanitation and hygiene needs in disaster relief and is currently targeting Nepal.

[www.unicef.org/wash](http://www.unicef.org/wash)

**Water for the Ages**

This blog and aggregation site lists more than 80 non-profit organizations that support multinational efforts to provide clean water to communities in developing nations.

[www.waterfortheages.org/international-water-organizations](http://www.waterfortheages.org/international-water-organizations)
PHILADELPHIA WATER WORKS

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