

 **CANTABILE**
a chamber chorale

Rebecca Scott, Director



supernova remnant Cassiopeia A from NASA's Chandra X-ray Observatory and James Webb Space Telescope Image Credit: X-ray: NASA/CXC/SAO; Optical: NASA/ESA/STScI; IR: NASA/ESA/CSA/STScI/Milisavljevic et al., NASA/JPL/CalTech; Image Processing: NASA/CXC/SAO/J. Schmidt and K. Arcand

Saturday, April 27, 2024 – 7:30pm
Christ United Methodist Church Piscataway

HARMONY OF THE UNIVERSE

Cantabile Chamber Chorale

Rebecca Scott, Artistic Director, and Conductor

Lynne Stallworth, piano

Brittany Quinones-Fields, flute

Diane Michaels, harp

Alex Nelson, cello

Philomusica Chamber Choir, Emma Daniels, Music Director, and Conductor: Guest Artists

PROGRAM

Gabriel Fauré
(1845-1924)

Requiem Op 48 “In Paradisum

Combined Choruses: Emma Daniels, conductor

Laura Farnell
(b. 1975)

High Flight

Bruce Lazarus
(b. 1956)

StarSongs (2023) (Premiere Performance)

PART 1. Looking Up

1. **We live on a planet orbiting a star** [*We live on a planet with one moon in orbit around a star. To the composer, this simple marvel stands with love, beauty, and truth.*]
2. **Three Stars** [An old dying star, a tiny neutron star, and a star the size of a billion suns]
3. **Up in the Sky** [The solar system, the Milky Way, the distant galaxies, the cosmos]

PART 2. Space, Time, Connection

4. **Space and Time** [The vastness of the universe transcends the limitations of imagination. The concept of “time” on a human scale has no meaning.]
5. **Reaching Out** [An imaginary trip through space and time, reaching out to infinity]

PART 3

6. **Outside the Universe**
[Stars are leaving the Milky Way, and there may be places outside the universe. Let's embrace our tiny home world with the deepest affection.]

INTERMISSION

Georgian Folk Song *Samaia*

Anton Bruckner *Locus iste*
(1824-1896)

Philomusica Concert Choir: Emma Daniels, conductor

Orlando Gibbons *The Silver Swan*
(1583-1625)

Ruth Anderman, Poldi Binder, Gian Paolo Gracia, Ray Nolan, Gerry Spelrem, Bruce Bush

Anita Gould, Katherine Lainhart, Nancy Engel, Jerry Phillips, Jaime Ross

Frank Bridge *The Bee*
(1879-1941)

Gail Tilsner, Nancy Engel, Jerry Phillips, Jaime Ross

Nan-Chang, Chien 飛翔 *I Am Flying*
(b. 1948)

Albert E. Brumley *I'll Fly Away* arr: Craig Courtney
(1905-1977)

Franz Joseph Haydn *The Heavens are Telling* from "The Creation"
(1732-1809)

Combined Choruses: Rebecca Scott, conductor

Grant funding has been provided by the Middlesex County Board of County Commissioners through a grant award from the Middlesex County Cultural and Arts Trust Fund.



Made possible by funds from Middlesex County, a partner of the
New Jersey State Council on the Arts



NOTES ON THE MUSIC

Gabriel Fauré (1845-1924)

In Paradisum: from Requiem Op. 48

It may strike you as an unusual choice to begin this program about the cosmos with an excerpt from a requiem. Fauré's concluding movement of his Requiem opus 48 ***In Paradisum*** is a comforting and peaceful reflection on an ascension into the heavens for eternal rest. We hope you can find peace and rest from the current strife in the world through the melodies created by the composers and musicians in our program.

In paradisum deducant angeli:
in tuo adventu suscipiant te martyres
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

May the angels lead you in paradise:
may the martyrs receive you as you arrive.
and bring you into the holy city of Jerusalem.
May the choir of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.

Laura Farnell's ***High Flight*** is a setting of the sonnet by John Gillespie Magee expressing the sheer joy of flying he felt during a solo flight in his Spitfire aircraft. The poem ranks among the most popular aviation poems ever written, inspiring wonder and awe in all who marvel at the miracle of flight. A copy of the poem was taken to the moon by Apollo 15 Lunar Module pilot James Irwin. In 1986 President Ronald Reagan consoled a grieving nation following the explosion of the space shuttle Challenger by quoting the first and last lines of the poem.

Farnell's notes explain that the text for the middle section of the piece is taken from lines of Mathilde Blind's poem, "The Ascent of Man-Prelude: Wings." She states, "This poem describes how one's soul can rise above struggle and pain through beauty, nature, and music, ascending as if in flight. In one sense, this musical composition depicts a literal flight, as described by Magee. However, in another sense the words and music of this piece capture the idea of a figurative flight in which the soul of the singer soars above the struggle and pain of life through music."

High Flight

Poem by John G. Magee, Jr. & Mathilde Blinde, alt.

Oh! I have slipped the surly bonds of Earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds, —and done a hundred things
You have not dreamed of—wheeled and soared and swung
High in the sunlit silence. Hov'ring there,

I've chased the shouting wind along, and flung
My eager craft through footless halls of air ...
Up, up the long, delirious, burning blue
I've topped the wind-swept heights with easy grace
Where never lark, nor even eagle flew—
And, while with silent lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand and touched the face of God.

Bruce Lazarus (b. 1956)

StarSongs

A composer and pianist, Bruce Lazarus (BruceLazarusComposer.com) characterizes his extensive catalog of instrumental and vocal music as "diverse, concise, architectural, contemporary, and in turn meditative, energetic, humorous, moody, and exuberant." His works have often been inspired by astronomical imagery, the poems of Lewis Carroll, woodlands and mountain trails, and lifetime involvement in the worlds of theater and dance.

Our audiences have enjoyed several choral cycles composed for Cantabile by Bruce Lazarus, many of them on astronomical themes, e.g., "A Guide to the Winter Sky" (2003) and "Celestial Spring" (2006). Tonight, we premiere ***StarSongs*** which he composed for Rebecca Scott and Cantabile in 2023. His music is published by Universal Editions and SwirlyMusic, and his albums, including Musical Explorations of the Messier Catalogue of Star Clusters and Nebulae, are available for streaming at Spotify and purchase on eBay. Lazarus' soundtracks for animated videos with visual artist Robert Martens have earned acclaim from over a dozen international film festivals, including Animation Celebration [Best Experimental Music Video], Environmental Film Festival [Best Sound & Music], and New York Independent Film Festival. He earned his B.M. and M.M. degrees in music composition at The Juilliard School and he is currently Music Director at the Joffrey Ballet School.

Composer's statement:

I have been fascinated by stars and galaxies as far back as I can remember. My youthful imagination was fed by a mixture of science fact and fiction. Decades later I continue to feel a sense of oneness with distant planets, stars, galaxies, and the universe in its entirety, an ongoing experience of awe and wonder which has often found expression in my music.

The images which accompany our *StarSongs* performance tonight were created by members of Astronomy and the Arts, a Facebook group I founded and have curated since 2014. They are professional artists who have generously contributed their work for our enjoyment: Jon Lomberg, Don

Davis, Rick Costello, Hariclia Michailidou, Robert Reeves, Michael Turner, Maja Oreskovic, Shellton LaBron, Omar Ortenzi, and Mark Paternostro.

StarSongs

Lyrics by Bruce Lazarus

Part 1 – Looking Up

1. We live on a planet orbiting a star

We live on a planet
We live on the earth
We live on a planet
Planet with one moon
We live on a planet orbiting the sun.
Earth is our planet
Earth is our home

We live on a planet
We live on the earth
We live on a planet
Planet with one moon
We live on a planet orbiting a star.

We live on a planet
We live on the earth
In orbit 'round a star.

2. Three Stars

Dying star
Red star
Old expanding star
Softly fade away.

This is a tiny neutron star
This is a tiny neutron star twelve miles across.
There are tiny neutron stars that rotate fifty times a second.

I know of a star the size of five billion suns.

3. Up in the Sky

The solar system is visible

Up in the sky.

There are planets with moon companions
Asteroids and comets, radiant light from the sun.

The Milky Way is visible
Up in the sky.

There are spirals of stars and gases
With a central black hole and supernova explosions.

We live on a planet
Planet with one moon
Orbiting a star.
We live on a planet
We live on the earth
In orbit 'round the sun.

There's a limitless cosmos out there
With a trillion galaxies
A trillion Milky Ways.

The universe is visible
Up in the sky.

Part 2 – Space, Time, Connection

4. Space and Time

The expanse of the universe
The vastness
Transcends the limitations of the imagination
Time has no meaning.

5. Reaching Out

In my mind
my body leaves the ground
I float to the stars.
Ascending.

In my mind
I've slipped the bounds of earth

to go beyond space, and time.
Transcending.

In my mind
I've slipped the bounds of earth
Arms outstretched
I'm crossing the threshold
Stars all around me.

On and on outward
Ever faster, soaring.

I am leaving the Milky Way far behind.
Mighty galaxies drift by like foam
In the void
In this endless ocean of intergalactic space.

Ever faster, soaring.

In my mind
somewhere in space and time
The universe all around.
Surrounding me.

Fearlessly
I reached out my arm
across the lightyears
put out my hand
extended my fingers.

I reached out and touched infinity.

Part 3 – Beyond

6. Outside the Universe

There are stars leaving the Milky Way.
There are places outside the universe.

We live on a planet
We live on the earth
We live on a planet
Planet with one moon
We live on a planet orbiting a star.

Samaia

Traditional Georgian folk song

Samaia is a traditional folk song from Kartli-Kakheti, an eastern region of the Republic of Georgia. Georgia has one of the oldest traditions of polyphonic singing in the world. This piece exhibits the most common form of Georgian song, both folk and sacred: a three-part unaccompanied texture. Traditionally, folk songs like Samaia were performed at celebrations and *supra* feasts (at intervals between wine-drinking, toasting, and eating delicious food), sung by families or other small groups. The upper two voice parts would be performed by soloists while the bass part could be performed by either one person or a larger group. Samaia is about three sisters, or maias, who sing and hope for boys to come and connect with them.

Samaia samaias

Three maias

umgherian guilt

Singing from the heart

Naz khelebs a'artakheben

They are softly crossing their hands

Pekhs usvaven lulvit

They are moving their feet gently

Chven sam dasa Maiasa

We three sisters, maias

Egeb gagvekhsnas bedia

Maybe fortune will smile on us

Sami sasidzo movides

Three boys will come

Sit'qva tkvan gasagebias

And tell us words we will understand

Anton Bruckner (1824-96)

Locus iste, WAB 23

Anton Bruckner, a prolific organist, singer, teacher, choral director, and composer of the 19th century, wrote his motet ***Locus iste*** in 1869. Today, the motet is among some of his most oft-performed a cappella concert selections. Bruckner was a composer involved in the Cecilianism movement, which represented a revival of interest in Palestrina and other music of 16th century Renaissance polyphonic composers. The motet begins with a simple, calming C major chord, after which the choir's spacing grows and the harmony becomes increasingly chromatic. At the center of the motet, texture thins as the voices quietly declare, "irreprehensibilis est" ("it is without reproach"). The final section of the motet returns to the original C major as the choir repeats, "locus iste a Deo factus est" ("this place was made by God").

Locus iste a Deo factus est,
inestimabile sacramentum,
irreprehensibilis est.

This place was made by God;
a priceless holy place,
it is without fault.

Orlando Gibbons (1583-1625)

The Silver Swan

The Silver Swan is an anonymous text, set most famously as a madrigal by Orlando Gibbons. His “Madrigals and Motets of 5 Parts” typically contain deeply felt and very personal settings of texts that are of a moral or philosophical nature. “The Silver Swan” is considered a masterpiece of late madrigalist style. The words illustrate the “swan song” myth – that swans are mostly silent in life (or at least unmusical) until just before their death, when they sing a beautiful song.

The silver swan, who living had no note,
When death approached, unlocked her silent throat;
Leaning her breast against the reedy shore,
Thus sang her first and last, and sang no more:
“Farewell, all joys; Oh death, come close mine eyes;
More geese than swans now live, more fools than wise.”

Frank Bridge (1879-1941)

The Bee

The Bee composed by Frank Bridge is a setting of an Alfred Lord Tennyson text in the style of a fanciful scherzo, complete with buzzing effects.

The Bee
The bee buzzed up in the heat.
“I am faint for your honey, my sweet.”
The flower said, “Take it, my dear;
For now is the spring of the year.
So, come, come!

“Hum!”

And the bee buzzed down from the heat.

And the bee buzzed up in the cold.

When the flower was withered and old.

“Have you still any honey, my dear?”

She said, “It’s the fall of the year,

But come, come!”

“Hum!”

And the bee buzzed off in the cold

Nan-Chang Chien (b.1948)

Chia-Ming Chien (b. 1942)

我在飞翔 *I Am Flying*

Chia-Ming Chien was born in China. Raised in Taiwan, she studied in the United States and was a senior computer programmer for the city government of San Francisco, California. Nan-Chang Chien was born in China, and he studied in Taiwan and at the Musikhochschule in Munich, Germany. He is a Professor of Music at the National Institute of the Arts in Taiwan.

In her English translation of the original Chinese poem, Chia-Ming Chien informs us that the bridge half in fog is the Golden Gate Bridge; that the “island goddess” is the Statue of Liberty; and that the “ancient castles” are the legendary castles of Neuschwanstein (1886) and Hohenschwangau (1837) near Füssen, Germany. The swan is Zeus of Greek mythology who appeared in this form when he seduced Leda. And the meteoric shower that she mentions is that of the Leonid meteor which scattered its dust on earth on November 17, 1998, in an unusual “fireball” storm comprised of hundreds of spectacularly bright meteors or fireballs.

I Am Flying

I am flying in the sky,

Enjoying the spectacular scenery.

The feeling is wonderful,

Flying wherever freely.

Half the Golden Gate Bridge is in fog.
Cable cars ring bells on the hills.
The island goddess stands against the wind,
Red maple leaves are falling in the park.
Ancient castles are still standing.
The swan carried away the prince's dream.
Leonid scatters its dust,
Showering us with a meteoric storm
There is no end to the beautiful view;
It makes me keep on flying.
I wish to be forever and ever
flying in the sky

Chien, Chia-Ming

Albert E. Brumley (1905-1977)

***I'll Fly Away*- arr: Craig Courtney**

Albert E. Brumley is one the most respected southern gospel music composers. His songs have circulated widely in gospel, bluegrass, and country music, gaining popularity during the Great Depression from “plain folks” who sought reassurance of God’s presence or comforting memories of home. Brumley did not publish *I’ll Fly Away* until 1932, when it appeared in the Hartford hymnal, “Wonderful Message.” Despite being originally performed during a segregated era; the song was heard in black as well as white churches and became popular in both. Today it is one of the most covered and enduring American songs in the world. Our arrangement by Craig Courtney provides a lively lift for the singers.

1. Some glad morning when this life is over
I'll fly away
To a home on God's celestial shore
I'll fly away
2. I'll fly away, oh, Glory
I'll fly away
When I die, Hallelujah, by and by
I'll fly away

3. When the shadows of this life have gone
I'll fly away
Like a bird from prison bars has flown
I'll fly away

4. I'll fly away, oh, Glory
I'll fly away
When I die, Hallelujah, by and by
I'll fly away

5. Just a few more weary days and then
I'll fly away
To a land where joy shall never end
I'll fly away

6. Yes, when I die, Hallelujah, by and by
I'll fly away.

Franz Joseph Haydn (1732-1809)

The Heavens are Telling

The Creation is Haydn's most loved oratorio work today, as it was in his lifetime. ***The Heavens are Telling*** is its most excerpted movement, well known to church-choir singers worldwide, it concludes Part I in full C-Major splendor, with God's word transformed into a verdant, vibrant new planet ready for habitation.

The heavens are telling the glory of God; the wonder of his works displays the firmament.

Today that is coming speaks it the day;

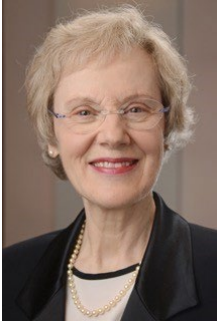
The night that is gone, to following night.

In all the land resounds the word,

Never unperceived, ever understood.

The heavens are telling the glory of God; the wonder of his works displays the firmament.

ABOUT THE ARTISTS



REBECCA RUTH SCOTT, Founding Artistic Director of Cantabile, was born in New Brighton, Pennsylvania, surrounded by music, art, and poetry. She holds a Bachelor of Music in Piano and Vocal and Choral Education from the Eastman School of Music, and a Master of Science in Choral Conducting from The Juilliard School, where she studied conducting with Abraham Kaplan, Dennis Russell Davies, Jorge Mester and Leonard Slatkin.

Active in premiering new music, she has won the praise of notable composers Gerald Cohen, Emma Lou Diemer, Eric Ewazen, Bruce Lazarus, and Eric Sessler. Now in her 36th season as artistic director of Cantabile, Ms. Scott has conducted over thirty-five premieres of new choral works with Cantabile. Her commitment to fostering and promoting new music garnered the Chorus America/ASCAP Award for Adventurous Programming for Cantabile. She has prepared Cantabile for a concertized performance of Mozart's *Don Giovanni* with the Westfield Symphony and conducted Cantabile in the premiere performance of *Timepiece*, a ballet choreographed with choral accompaniment, in a collaboration with the Lustig Dance Theatre as part of their "A Cappella" program.

She is Faculty Member Emeritus in the college division of The Juilliard School where she developed the Solfège Program and the Choral Program for the Pre-College Division and coached concert repertoire for The Juilliard Singers.

A lyric soprano focusing on contemporary music, she has performed with various contemporary chamber ensembles. Ms. Scott has had many songs composed for her by established and emerging composers, such as Eric Ewazen, Bruce Lazarus, Eric Sessler, Otto Luening and Meyer Kuperman, and her mother, Ruth Scott Clark.



Originally from Chicago, IL, **EMMA DANIELS** (she/her) is a conductor, composer, and singer with a passion for connecting musicians of different backgrounds and experiences through choral music. Emma is a founding member of Triad: Boston's Choral Collective, an organization made up of singers, composers, and conductors who share artistic responsibility and perform new music. Today, she sings, conducts, and composes with C4: the Choral Composer/Conductor Collective in NYC, the choir after which Triad was modeled. She has most recently served as Choral Instructor at King School in Stamford, CT, as well as Pre-K-8 Music Instructor at Horizons, Norwalk Community College, assistant conductor of Lyric Opera of Chicago's Children's Chorus for its 2020 production of Tchaikovsky's *Queen of Spades*, and conductor at Chicago Sinai Congregation.

Emma's compositions have been performed by Triad: Boston's Choral Collective, Westminster Chapel Choir, Tufts Chamber Singers, and other college, synagogue, and church choirs from Boston to Los Angeles. She has been commissioned by California School of the Arts and Chicago Sinai Congregation. As a vocalist, she has performed both solo and ensemble work in the Midwest and on the East Coast, including with St. Matthew's Episcopal Church in Wilton, CT, St. James Cathedral Choir of Chicago,

Philadelphia Symphonic Choir, and Princeton Society of Musical Amateurs. Emma grew up singing with the Chicago Children's Choir, an organization born out of the Civil Rights Movement, dedicated to creating a better world through connecting singers of different backgrounds and experiences to create music. This worldview has shaped her as a musician today.

Emma holds a Master of Music in Choral Conducting from Westminster Choir College in Princeton, NJ and a Bachelor of Arts in Music from Tufts University in Medford, MA.



LYNNE STALLWORTH, piano, grew up in Westerly, Rhode Island, where she began playing the piano at the age of five. She studied for ten years under Helene Liebenau in New London, CT, practicing for many hours a week, performing Chopin, Debussy, Rachmaninoff, Liszt, and Beethoven in many recitals. During this time, she also took organ and flute lessons, while playing for many different churches and singing in The Community Chorus of Westerly under the direction of George Kent. Although encouraged to pursue piano performance as a profession, Mrs. Stallworth chose to expand her knowledge and experience in other areas in college, including

studying jazz piano at New England Conservatory of Music, while attending Simmons College in Boston, MA, receiving a Bachelor of Science in Physical Therapy in 1979. She holds a Master of Public Administration with a Concentration in Health Care Administration from Rutgers University, Newark, and a Doctorate of Physical Therapy from Simmons College, and is Manager of Inpatient Physical Therapy and Occupational Therapy at Robert Wood Johnson Hospital. Mrs. Stallworth is Director of Music Ministry at Christ United Methodist Church in Piscataway, NJ and is in her 15th year accompanying Cantabile Chamber Chorale.



DIANE MICHAELS performs with the Orchestra of St. Peter by the Sea and has played on Broadway for the show "Thoroughly Modern Millie," and with the Queens Symphony, Metro Lyric Opera, the New York Verismo Opera Company, RTG Productions, the Garden State Philharmonic, the Monmouth Symphony, and Cantabile Chamber Chorale. She is the Mid Atlantic Regional Director of the American Harp Society and is on the faculty of the Wharton Music Center in Berkeley Heights.

Ms. Michaels received a Bachelor of Music degree from Oberlin College Conservatory of Music where she studied harp with Alice Chalifoux. She lives in Bloomfield, NJ with her husband, bassist Kevin Brown, and a miniature poodle named Lola.



Cellist **ALEX NELSON** is a regular performer with Simply Strings and is an active musician in the metropolitan area. He teaches orchestra in the East Brunswick school district.



BRITTANY FIELDS, flute, is a multi-faceted musician, currently working on a debut extended play album for her Britt Studios production company. She founded The Magic Flute Foundation to provide instruments to underserved youth. She is also Assistant Music Director at Christ United Methodist Church Piscataway.

CANTABILE CHAMBER CHORALE

Now in its 36th season, the Cantabile Chamber Chorale is a vital presence in the cultural life of Middlesex County, New Jersey. Under the leadership of Founding Artistic Director Rebecca Scott, Cantabile has come to national and international attention through live performance and has added significantly to the choral literature by commissioning new music in support of emerging and established 21st century composers. The chorus inspires and enriches its audiences in the metropolitan area through its performances, its ongoing commitment to the premiering of new works, and its numerous collaborations with other performing groups. Performance tours to the United Kingdom, France, Italy, and Sweden have extended Cantabile's impact beyond the United States and enhanced the chorus members' appreciation and knowledge of the music of other cultures.

Cantabile has received the prestigious Chorus America/ASCAP award for adventurous programming, reflecting the excitement of performing challenging contemporary music. Cantabile also received an Excellence in Achievement Award from the Middlesex County Cultural and Heritage Commission, which is awarded to arts organizations in recognition of exemplary programming. Cantabile has received two New Jersey Cultural Trust grant awards, reflecting the importance of Cantabile to the New Jersey arts community.

PHILOMUSICA CONCERT CHOIR

Founded in 1969, Philomusica is an auditioned choir of over thirty voices committed to excellence in choral sound, performance, and musicianship. The ensemble's repertoire ranges from early sacred music to choral works of the 20th and 21st centuries, and includes music from classical, Hebrew, African American spiritual, Latinx, and other backgrounds. The choir endeavors to explore connections between disparate musical eras, traditions, and cultures, and to program new music written in the last 5-10 years. We delight in exposing audiences to music that may be less familiar and engaging them with interesting interpretations and details in more familiar works. Our program notes provide the audiences with an in-depth look at the musical selections, the composers, and how the selections fit together to form a cohesive program. Philomusica presents two series of concerts annually in the greater Middlesex County area. We also perform in special events, benefits, commemorations, and tours.

CHORUS ROSTERS

Cantabile Chamber Chorale

Rebecca Scott, Artistic Director, and Conductor

SOPRANO

Ruth Anderman
Katiin Dunn
Katherine Lainhart
Mitzi Lasky
Yeung-gyo Shin
Gail Tilsner

ALTO

Poldi Binder
Nancy Engel
Brittany Fields
Anita Gould
Lynne Motto
Elizabeth Verderosa

TENOR

Larry Cohen
Gian Paolo Gracia
Ray Nolan
Jerry Phillips
Gerry Spelrem

BASS

Bruce Bush
Jaime Ross
Rick Snyder

Philomusica Concert Choir

Emma Daniels, Artistic Director and Conductor

SOPRANO

Jenni Chapman
Rebecca Chapman-Smith
Betsy Dixon
Carol Weiss
Heather Woll

ALTO

Mona Arabzadeh
Monica Day
Sunny Kim
Lorraine Yoch Lear
Heidi Meyer
Kathleen Sadowsky

TENOR

Clif Ashcraft
David Copperman
Jonathan Ehrlich
Bo Kim
Andrew Krueger
Stephen Offer
Michael Saks
David Smith

BASS

John "Chip" Chapman
David Day
Richard Fried
Steve Heckel
Jerry LaBrie
Darryl Richardson

ACKNOWLEDGEMENTS

Cantabile thanks the following individuals and organizations for providing their special help:

Audio visual support: Gary Walther

Video graphics: Brittany Fields

Program book layout: Jerry Phillips

Post-concert reception coordination: Jean Thomas:

Images for StarSongs provided by artist members of the Astronomy and the Arts Facebook group.

Rick Costello: *Earth/Moon* (We live on a planet); Jon Lomberg: *Earth* (We live on a planet); Shelton

LaBron: *Star Field* (Three Stars); Michael Turner: *Cosmic Adventure* (Up in the Sky); Omar Ortenzi:

Space Beyond (Up in the Sky); Don Davis: *Small Galaxy* (Up in the Sky); Robert Reeves:

Jellyfish Nebula (Space and Time); Maja Oreskovic Igric: *Man Sky* (Reaching Out); Mark Paternostro:

Gravitational Envy (Reaching Out); Maja Oreskovic Igric: *Woman Cosmos* (Reaching Out);

Mark Paternostro: *Galaxy Quest* (Outside the Universe); Hariclia Michailidou: *Outside the*

Universe; (Outside the Universe); Rick Costello: *Earth in Space* (Outside the Universe)

We are grateful to Wegmans -Bridgewater for contributing to our post-concert refreshments.



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