

cantata singers and corning community college present:

where sacred waters divide



an all original program of music,
dance, poetry, and art
centered on the theme of water
in our southern Finger Lakes area

music by Will Wickham
poetry by Edward Dougherty



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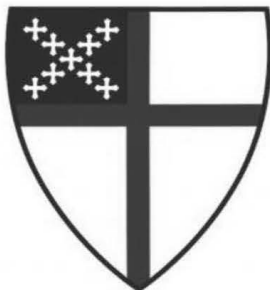
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December 2014 - A Message from the President To Our Supporters and Friends

Welcome to the 2014 - 2015 season of The Cantata Singers! Each season is another opportunity to provide the community with the kind of musical experience The Cantata Singers is dedicated to providing; High quality, free performances of great music for the entertainment of our audiences, and I look forward to another enjoyable season of great choral music!

Since you are reading this welcome letter in the program I also want to thank you for being with us today. I hope you enjoy the performance today as much as all the musicians and I enjoy performing in them. It seems I am not alone in describing why this group is such an important thing to me:

"Life seems to go on without effort when I am filled with music." (George Eliot, *The Mill on the Floss* <http://www.goodreads.com/quotes/tag/power-of-music>)

One of the most important parts of performing is the experiences of the audiences shared with us. Again, thank you for being part of The Cantata Singers.

There is a great deal that our audience members can do to support the group. You have already made the most important contribution by being part of this performance. We also ask our audiences to help spread the word to others in the community as we seek new audience members and funding to keep The Cantata Singers going.

- Please go to www.cantatasingers.com for more information about us.
- Send an email to cantatasingers@ymail.com to get on our mailing list.
- Make sure to "like" us on Facebook.

So, sit back, relax, and enjoy the performance and thank you for being a part of the Cantata Singers.

Sincerely, Bill Brodinski, President, The Cantata Singers

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Please consider supporting The Cantata Singers. As an IRS registered 501(c)(3) charity, all contributions to the Cantata Singers are tax deductible as allowable by law. Payment may be made to The Cantata Singers and mailed to PO Box 952, Elmira, NY, 14902. All individual donors are recognized with a listing in all concert programs.

These concerts are made possible, in part, with funds from The New York State Council on the Arts' Decentralization Program, administered locally by The ARTS Council of the Southern Finger Lakes, The Community Foundation of Elmira-Corning and the Southern Finger Lakes and The Allstate Hands in the Community Foundation courtesy of Nagle Financial Services.

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To get your copy simply send us an email at cantatasingers@ymail.com



Cantata SINGERS

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Upcoming Cantata Singer Events

Saturday, 11 April, 2015, 10 am - Young Performers Competition Audition

Sunday, 17 May, 2015, 4 pm - *A Choral Celebration of Life*, Free concert at Grace Episcopal Church, Elmira



Please consider supporting The Cantata Singers. As an IRS registered 501(c)(3) charity, all contributions to the Cantata Singers are tax deductible as allowable by law. Payment may be made to The Cantata Singers and mailed to PO Box 952, Elmira, NY, 14902. All individual donors are recognized with a listing in all concert programs of the current season.

If your business would like to consider sponsoring a part of the Cantata Singers upcoming season or if your business would be interested in underwriting one of our performances, we would love to talk to you. The Cantata Singers perform free of charge as a public service to our communities and are always seeking business partners in this endeavor.

To find out more please contact us by email at cantatasingers@ymail.com

Who's Who in *Where Sacred Waters Divide*

The **Cantata Singers**: are Will Wickham (music director), Phyllis Bishop, Loueda Bleiler, Bill Brodginiski, Ruth Bruning, Ray Bulkley, Tony Ciccariello, Amanda Clark, Joan Cunnings, Sally Davis, Megan Fewkes Joe Fiori ('06), Michael Hartney, Susan B. Hartney, Martha Horton Kathy Lovell, Jessica Malone, Veronica Marisa, Tom McCloskey, Joy McFarland Frances McLaren (accompanist), David Mix, Stephen Nagle Susan Nagle, Nancy Pangia, Pat Peters, Richard Perry, Jean Papandrea Jane Poliseo, Joe Ponzi, Dave Rappleyle, David Rosplock ('90), Bob Tedrick, Jean Tedrick, Gary Tucker, Wendy Winnett

The **CCC Vocal Ensemble** is Loueda Bleiler (Instructor), Gary Tucker (accompanist), Alexa Anderson, Lyric Boothe, Quentoria Crawford Joshua Cuomo, Anna Hulett, Hannah Langtry, Brad Leipold, Timothy LeRoy, Jessie Martin, Briana Sullivan, Joshua Walrath, Tyler Walrath Lethia White, Jenni Williams, Jordan Yorio

The **CCC Instrumental Ensemble** is Melvin Williams (Instructor), Luke Jackson (guitar), Katelynn Russell (clarinet), Kalyn Vanschaick & Jessie Martin (flute)

The **CCC Dance Ensemble** is Lynn Hayes (Faculty Advisor), Mikaela Hinterberger, Erica Markell, Brianna Riesbeck - *all choreography by the Dance Ensemble.*

Additional instrumentals provided by Margaret Matthews, Autumn Rose Lester, & Paul Grobey (violin), Eric Johnson & David Fenwick (cello), Steven Backenstoos (guitar), Nicholas Best (bass guitar Sunday), Sam Haines (bass guitar Thursday), Loueda Bleiler, Frances McLaren, & Gary Tucker (piano & keyboard)

Sound design and concert mixing by Anna-Beth Wheaton ('11) CCC theater technical director

Visual art curation by Allison DeDominick ('05), SUNY Cortland adjunct professor of Art History

Want more information about the Cantata Singers? Interested in becoming a singer? Curious about our plans for the rest of this year or next season's performances? Scan this QR code to access our website!



www.cantatasingers.com

The Cantata Singers offer special thanks to the administration, faculty and staff of Corning Community College, Wendy Whitley Hall Ballet for providing dance costumes, First Presbyterian Church of Elmira, and The Clemens Center - Sean Monroe ('11) stage manger

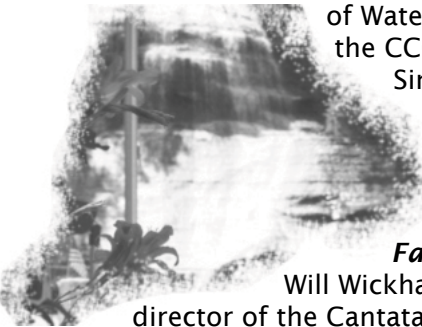
Water – we can't live without it. We drink it, bathe in it, farm with it. In our free time, we enjoy it through recreation and relaxation. The sound of rushing water relaxes us and a long gaze at the sunlight reflecting from a pond inspires us. Even our very origin, both evolutionary and embryonic, is tied to water and reminds us of our dependency on this precious resource. Water is the most critical of all of our natural resources and represents the ultimate sustainability issue.



Where Sacred Waters Divide is part of a year of water awareness at CCC. During this year, there have been and continue to be activities for students, faculty and staff that offer 1) the opportunity to engage in water related activities; 2) chances to learn more about the Chemung River as well as international water issues; 3) engagement with water themed curriculum in multiple disciplines; 4) opportunities to get involved in water conservation challenges; 5) forums to discuss water issues; 6) and opportunities to better understand water disparity through informal discussions. Student work will be highlighted in a Sustainability Research Fair to be held in April with monetary awards for the best water-related projects (research, art, poetry, etc).

The **Year of Water** at CCC promotes our Mission, "We collaborate locally and promote global awareness for social, environmental, and economic sustainability." The events this year connect our campus community to our most precious resource in ways that break down barriers. emphasize sustainability, and nourish our connectedness to nature. - - Dr. Donna Moore Powers, Year of Water program organizer.

Where Sacred Waters Divide is a program of music and poetry celebrating water in the southern Finger Lakes area. The creative impulse was provided by Corning Community College's celebration of "The Year of Water" and the desire for a collaboration between the CCC Music Department and the Cantata Singers.



All of the poetry was created specifically for this program and is copyrighted by Edward Dougherty, poet and CCC professor. The text for **Sacred Water Falling** and all the music, was composed by Will Wickham, CCC adjunct professor and music director of the Cantata Singers. The fiddle part of **Self Portrait, in the Eyes of Stone** was created and will be performed by Autumn Rose Lester as part of a credit bearing, directed study course at CCC.

Where Sacred Waters Divide

Sacred Water Falling - Company

with Rick Biesanz, kalimba

Sacred water falling
for all of life on earth,
drops of water falling,
giving life to all of earth.

Gorge - Cantata Singers

the power of a columbine
is its gentleness
the force of water
is its yielding, the way
it lets itself
fall and flow
how it settles
how it reflects
and how it allows
finally allows
itself to go, disappearing,
rising, to begin again
the power of a gorge
is its openness
all that is not-there
shaping us

Enormous Story - read by Mary Guzzy

Even on the hillcrest
the glittering flashes off the river reach you
can you read them
listen two Canada geese honk back and forth
one calling the other across the water
watch one follows the other across the current
then their wingtips on the downdraft barely touching

to the thickening ocean floor.
To be held in the eye of stone
is to know eternity, the build-up
and erosion of it. The child I was,

particle by particle emptied himself out,
worn down grain by grain to become by degrees
the canyon of a man I am. From high overhead
and far upland, strands of water
still spill over the trail at Watkins Glen,
spraying off the smoothed rockface
to rainbow in the right light.

My Aunt Sarah Falls - read by Lyric Boothe
vocal solo by Loueda Bleiler
with the Cantata Singers & CCC Instrumental Ensemble

I hear them, but don't understand.
How could such talk be repeated? She could not
have thrown herself over the falls all those years ago,
choosing death over capture in those days
of raids and burned fields. She moves from stall
to store, as alive as any of them. But today
their words felled her amid the corn's deaf ears.
I do not understand my kind. I long
to leave their careless cruelty,
their idle, active tongues.

The broad smoky leaves seem to speak
as I walk the long rows, floating my hands
like mist through them. Relentlessly green,
summer's full on, and the sun's felt as weight,
as burden, as a plank of wood against your back.
A whisper weighs no more than a breath,
but each is a rock she swallows
then must bear in her gut, her bones.

In a few weeks,
all this tobacco will be gathered in, hung up
in barns to dry. I love to sneak into that dark
where air, too, hangs with the smell of old cloth.
I wish I could build myself a wooden ark boat
and load it with this rich, dusky harvest.
I'd float the Big Horn down through Pennsylvania
all the way to Baltimore. I'd auction my crop, then,
I'd sell each plank of my vessel as lumber.

I'd be free to make my own future.
But those journeys are reserved for men.
And if I can hear their whispered meanness
in these mute leaves, voices that bring down
a pillar of a woman, then how could I escape them
in a city of wharves and shops and boarding houses.

All those strangers. And it is strangers
that draw out the tales about my Aunt Sarah.

One version has her at the brink. I can see it:
her glance behind at the sound of hooves
and the band approaching, then before her
to the crash of water on rocks far below.
But she's not gone.

She raised me and with her silence and needle,
she raises me still. Her love is a force of nature,
a force that never wavers, a force I float and trust.
Today's version, the one that dropped her to the dust,
has her at the brink again but not alone—
a son at one hand, a daughter at the other.
Mr. Miller told the stranger she was unwilling
to let them live in her former tribe, so my Aunt Sarah
dropped them then walked back to her farmhouse.

The sun's weight presses us all to the earth,
but I keep moving, and my Aunt Sarah,
she keeps moving. Could love burn so hot
it burns down the future?

There's only one who knows what happened,
and she's as silent as ash. Today,
she just got to her feet and parted their judgment,
the prow of her dignity cutting through gray water.
She lives and goes on living. We live and go on living.
Two women who know strangers
are not the only source of terror,
and escape does not require departure.

A part of everyone, I believe,
dries like these leaves and gains power.
Just wait, I whisper to myself, you will be that strong.
Some forms of love are so fierce
we don't call them love. And she loves me.
She made me this frock that billows like a cloud as I walk.

Together, we create our days. And together
we tell our stories, in our own voices.
Our story will be what we say,

for love, like fire or water, is useful in its way,
but love is dangerous too. It goes where it will, does
what it needs. If she is like water, then I am fire.
Together we flow and go on flowing,
we burn and go on burning.

Spring Pond Song - Cantata Singers

Redwings came at the reeds
on the wing and from the side
to grasp them upright
and together ring the pond.

The water catches sun-slant
and sheen, the golden gleam
of later and later sunsets.
A circle of ripples opens its eyes.

Just above the surface,
the birds cling and call, sounding
life's far longing,
taking its measure.

Intermission - 10 minutes

From Source to Mouth - Choirs

We stand where rains
divide, some going north
to link lakes in a watery chain,
some flowing Bayward and eastward,
and others draining west
to the long river.

All is gathering,
all is releasing
in the grand systole,
the great diastole.

Trace the word back
to its hidden spring,

the song
to its deep well:

find the source
and know the river.

Underground,
in darkness, under
roots and through soil,
in and around the plates
of rock that give, opening,

closing, yes
there:
the creative
forces displacement.
And the spring's power
needs rain—the subterranean
depends on the terrestrial,
on storm fronts, on winds
which flow, too, from high to low.

The sacred work
of creation

is liquid
and never ends.

Some rain sinks down,
disappears, or seems to,
but rises again
in all manner of green-shapes,
which we receive
to form our own darkness,
our own sources,
where the song begins.

Flood: At the Shelter - read by *Mary Guzzy*

The metal roof makes a taut drum head
and the rain pounds it. Another inch an hour.
Cots in long rows. I lie on my back
not seeing the couple try to steal privacy,
not feeling the eerie red glow of the Exit signs,
not letting the hallways' fluorescents
bleed through my eyelids like they do,
and not hearing the gym doors' pneumatic sigh
every time they snap open and bang closed
every time a parent takes a kid to the bathroom,
that small, sleepy face blinking against the harsh light.

How can anyone sleep in here? And yet,
some do. And loudly. The sound of snarled indrawn air
tightens my guts. It's the same twisting
as when I picture the house and drowned yard.
Windows stare into brown swirl.

Or worse, windows are jagged holes
the water pours in. Couch and recliner
float awkwardly in the living room—blind boatmen
on tiny oceans. Then I tighten to remember
the pictures on the walls, albums in the cabinet.

I listen to the steady drumming of the rain,
the whole shelter brimming with the sound.
In my mind, I watch the atmospheric flow
part around us, gather in clouds, then fragment
into a million drops, each splintering
in a thousand splashes on roofs
but then reassemble in gutters, along roads,
into creeks that fill and swell the swollen river.
All is releasing, all is gathering.

I open my eyes.
Still visible, the scoreboard's
just a dark outline in a darkening hall.
No one is winning
and we're running out of time.

After the Flood: A Questing Fish - CCC Choir

This fish is not one to dawdle in safe places, nibbling dreams. - Roger Lipsey

On the third day of rain, river rising,
they backed a coal train onto the bridge;
the current pulling debris that slammed
pilings and backed up against boxcars.

When it went, rail and roadbed,
and all that twisted metal damming the flow,
the flood started for real.

Basements filled then step by step
water entered the house. Fish swam
through the living room, fins brushing
the ruined family portrait.

Weeks later, used to the stench,
one man was shocked to hear
a wet flopping behind his furnace.

Below the currents of routine,
and below the tides
of knowledge and forgetting,
swims a questing fish, creature
of another element, another order,
and in these secret depths
we seek our fortunes.
And make our peace.

Flood: At the Fire Station - read by Roselynn Corrado with Choirs

I imagine the current pulling against the tires.

My body feels like a guy wire, singing
with the strain. I haven't eased,
I haven't let go, I haven't come back.

The radio's crackle sounded like rain
but Dad's voice sounded so calm.
He reported the truck had stalled
and the water was rising hard.

What can I trust
when movement stops?
How can I trust
when all that flows
becomes flat force?

Because one bridge had closed
I circled back to cross another.
I had seen all the black houses,
had seen the river topping the dike.

I kept all that out of my answer
and hoped it stayed out of my voice.
What I radioed to my father
swept away with the years

"We're in trouble," he said
and wind blew across my
heart.
"We're climbing up

onto the truck's roof."
That was his last message.

I remember all the little holes,
the microphone's million holes.
It was a grate with tiny openings.
I lowered my words into them

I tried to reach him,
but words are such small things,
It was 3 am
and all the lights were out.

What do I trust now
when darkness is all I know.
What can I trust
when silence contains so
much?

It was 3 am and the lights were out,
so he plunged through the dark
and the river kept moving.
It is 3 am and I keep the lights out.

What can I trust when the past
never stops. It just keeps going.
What can I trust when the flow of it
is a blunt force pulling against me.

Dancing to the Falls - Instrumental Ensemble & Dancers

Seneca - Company

Before the lake
was a lake, a sea
of ice churned
its slow tides.

There are frequencies
beyond our hearing,

colors

we cannot see.

Below the lake
flows a salt vein,

a slow pulse
under the earth.

There are lifetimes
beyond ours:

there are lives
we live in,

a house
we are home in.



Program notes:

Having spent my entire life in the Finger Lakes, thousands of happy hours have been spent exploring the lakes, ponds, gorges and waterfalls of our area. Although I could not have known it at the time, those experiences helped form the soundscape of *Where Sacred Waters Divide*. Listen carefully and you might hear gentle rain, tumbling rapids, towering falls, and relentless flood. Also to be found are the laughing tumble of water in a country stream and the glassy beauty of reflected sunrise on the surface of our beloved Finger Lakes.

Listen also to hear that water does not discriminate; water can never be truly mastered. No matter where you live or what your position in life, the flood will fill your basement, drought will parch your lawn and gardens, a driving rain will soak you to the skin, a hard driving current will carry you away. Perhaps because water is such a universal element, treating all as equals, water is a major inspiration in all types of music. With that in mind, the musical foundations of these works come from a variety of styles and traditions, both to reflect and enhance Edward's beautifully evocative and emotional poetry and to connect the universal presence of water to the lives of all people.

The writing of this music was, for me, an unexpected joy. Like the water they portray, the sounds tumbled effortlessly onto the page and out into the world. It is my greatest hope that you will find as much joy and inspiration in the hearing. - - will wickham

Back in the Spring of 2014, *Where Sacred Waters Divide* had no name or form. It was merely a host of possibilities. The air was filled with *we could ... or how about if...* I wasn't sure I could write anything on a given theme or on a deadline, but I trusted my colleagues, and I was willing to try. Willingness, it turns out, can take us far. And so, each of us began working, without a defined goal or intention.

When I began drafting, my aim, if I had one, was *to explore*, seeking range, not focus. I sought water in many forms—falls, rain, ponds, lakes, underground, and dry (the desert poems did not suit the project as it gained shape and so were dropped). I also sought a range of emotions and perspectives, of times and situations. I began with my own encounters and reflections but eventually researched the glacial and human history of our region.

In addition to a trusting willingness, all of us found ways to try new ways of working. My failed attempts to write lyrics or ballads did not get out of my notebooks. The social and political themes, likewise, didn't fit the emerging tones and approaches. However, my reading led me to imagine lives far from mine in history and experience. So I sought resonances of spirit, correspondences of feeling. This avenue proved incredibly rewarding. Writing this way meant taking on voices and telling stories not my own. I was never confident in these, but I just kept working. It wasn't until I showed these to my colleagues that I could sense their impact.

This whole process taught me, yet again, that through sympathetic imagination is the heart of any creative enterprise. It revealed the form and expression of all the poems, which emerged from the materials themselves. - Edward Dougherty

Interpretations of Water is an invitational exhibit curated by Allison DeDominick, '05. The exhibit will be on view through April 10, 2015.



Water is the basis of life, a force we cannot control, an element we have abused and misused. *Interpretations of Water* is an exhibit of artwork that conveys inspiration from the waters of the Finger Lakes region. Because our waters continue to be threatened by hazardous practices such as waste run-off and fracking, my goal is to remind viewers of the importance of keeping our waters untainted.

Featured Artists - Susan Comstock, Chris Loomis, Clarissa Plank, Nicholas Gecan, Samuel C. Guy, Brian Oglesbee, Bradford Leiby, Nancy Ridenour, Carlton Manzano, David Watkins Jr., Gerry Monaghan, Adam Baker, Charles Healsey, Jenn McNamara, Henry Tudor Farmer

The show runs in conjunction with *Tugende Ku Mazzi (We go to Water)*: An exhibition of photography presented by Brad Patocka in the Corridor Gallery at CCC. Both events are part of the College's Year of Water initiative. - Allison DeDominick



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Upcoming Programs this Season:

April 11, time TBA, First Presbyterian Church, Elmira - *Young Performes Competition*

May 17, 4 pm, Grace Episcopal Church, Elmira - *A Choral Celebration of Life* featuring the music of Chemung County native Dan Forrest



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The Young Performers Competition

...is an annual competition sponsored by The Cantata Singers of Elmira for the purpose of providing local youth between the ages of 15 - 20 the opportunity to further develop and showcase their musical talents, and to encourage and promote the love and continued performance of live classical music in the Southern Tier.

Who is eligible? Accomplished musicians between the ages of 15-20. Vocal or instrumental solo and ensemble entries will be accepted.

Any classical composition is acceptable for performance, encompassing all art music from Renaissance to the present.

Competition Winner: The winning student will receive a cash scholarship, and the opportunity to perform their winning piece at the May 2015 Cantata Singers' concert in Elmira.

Submit completed applications to cantatasingers@ymail.com or by USPS to Cantata Singers, PO Box 952, Elmira, NY 14902

Applications are available at cantatasingers.com/young-performers-competition/ - All contestants must preregister.

Auditions will take place on April 11, 2015 at 1st Presbyterian Church, Clinton St., Elmira, NY



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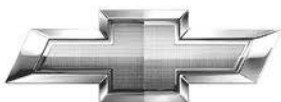
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