Dear Friends,

We are so glad to see you once again for a glorious weekend of music! I am finding it a little hard to believe that we are already at the end of May and that these concerts mark the conclusion of Season 62 for the Manchester Choral Society.

When Dan presented the repertoire to the board, none of us at the time could even begin to grasp the profound impact it would have on us as singers, as a community, and as human beings. We are excited to present The Cry of Jeremiah, by contemporary American composer Rosephanye Powell. Based on the texts from the Book of Jeremiah, we follow the prophet’s feelings of abandonment and eventual redemption by God. Like Jeremiah, we use our voices to Rise and Sing to promote a safer, more peaceful, and loving world.

The Unarmed Child, by Michael Bussewitz-Quarm, was written in response to the gun violence in the United States that has resulted in the deaths of so many children in recent years. MCS has proudly joined forces with New Hampshire’s Choose Love movement, standing with communities around the country to bring hope and an energized call to action.

We have worked hard to navigate this heart-wrenching subject and its relevance to each of our stories. We have been forced to recall where we were and how we were affected when the news broke of Columbine, Sandy Hook, the Pulse Night Club, Nashville, or Uvalde and sadly that list goes on and on. While despair is at the root of this composition, it was neither written nor intended to be performed with despair, rather with hope. Hope can energize and compel us to change if we let it. The last line you will hear is “let my country awake.” Let these words echo in your mind and rumble through your spirit.

I am grateful to be able to work with the amazing singers and musicians in this group, though I’ll be even more grateful when a composition like The Unarmed Child is no longer necessary.

We thank you always for your continued and generous support of the Manchester Choral Society and for spending your weekend here with us.

With love,

Liz Sheil
President
PROGRAM

The Unarmed Child

Michael Bussewitz-Quarm

with Shantel Sellers and Adrian Dunn

I. Yesterday

II. Agnus Dei

III. Requiem

IV. De Profundis (unwritten)

V. Bird on a Wire

VI. To Avielle, On Her Fifth Sixth Birthday

VII. Lux Aeterna

VIII. Come to Me, in the Silence of the Night

IX. Where the Mind is Without Fear

Marco Gianozzi, Hip Hop Artist

Maria Di Nola, soprano

Christie Young, mezzo-soprano

Ray Gaspari, tenor

Alex Ellsworth, cello

Robert Schulz, percussion

Rob St. Cyr, keyboard

Charles Blood, piano

Dan Perkins, conductor
NOTES

Michael Bussewitz-Quarm:

“You have to imagine it. When you allow yourself to imagine such tragedies, you’ll be motivated to take action.” – Jeremy Richman

These are the words I remembered as I listened to the news of the shooting at Marjorie Stoneman Douglas High School in Florida, when 17 people were murdered – Alyssa, Scott, Martin, Nicholas, Aaron, Jaime, Chris, Luke, Cara, Gina, Joaquin, Alaina, Meadow, Helena, Alex, Carmen, and Peter – with another 17 injured, and countless families’ lives changed forever. I felt, yet again, deep sadness. I made the decision to turn off the television, radio, and social media outlets in an attempt to block out the news and push away these feelings.

But I couldn’t.

Feelings of deep sadness continued to resurface, much like they have done during previous mass shootings – the images of children fleeing from the safety of their school home which was never going to be safe again. Parents sobbing as they reunited with their children.

We never saw the images of the parents whose children never came back. But these parents are all we, as viewers of this most recent tragedy, could think about.

The Marjory Stoneman Douglas shooting brought back the same waves of emotions which have been occurring all too frequently. And soon, with the sadness finding its home in me, followed by the anger, I began to feel the most devastating feeling – hopelessness.

Hopelessness of this endless epidemic of gun violence and mass shootings. Hopelessness of the most powerful leaders in our country doing nothing more than bickering. Hopelessness that I could only watch this happen again .. and again ... and again.

But I, as a composer, have an outlet to rise. I have the agency to rise above hopelessness, to rise above bickering. I have the instrument to rise to the level of anger and then above it. I have the liberty to raise voices, the freedom to surround myself with a community of equally affected people, to work past our sadness, our anger, and our hopelessness, raising our voices for Avielle and her classmates at Sandy Hook, raising our voices for Jeremy and Jennifer and all the parents whose children have been murdered in mass shootings.

And with my collaborators, Shantel and Adrian, and choirs and orchestras around the country, we raise our voices for communities around the country affected by gun violence, from the inner city of Chicago, to the Pulse nightclub in Orlando, to the Jewish synagogue in Pittsburgh, to the Emanuel African Methodist Episcopal Church in downtown Charleston, to the school shootings in Maryland, Wisconsin, Colorado, North Carolina, Illinois, Tennessee, Texas, Oregon, Pennsylvania, Michigan, Ohio, Washington, Georgia, Florida, California, Connecticut, and virtually every state in recent years.
2. Agnus Dei

Agnus Dei, Lamb of God,  
Qui tollis peccata mundi Who takes away the sins of the world  
Dona eis requiem Grant them rest  
Sempiternam Everlasting.

III. Requiem  
By Adrian Dunn

This is the anthem for all the little kids who wished that they had some time to live.
This is the anthem for all the little kids who wished that they had air to breathe.
This is the anthem ‘cause we didn’t care.
This is the anthem for kids with bullets in their heads.
This is the anthem, Requiem.

No more bloodshed.
No more babies with bullets in their heads.
No more suffering.
No more poverty.
No more suffering.
No more apathy.

I wonder why another kid has to die, just because we won’t look ‘em in the eyes and tell them the truth about this world we created,
This ain’t okay. We’ve all been baited.
This is the time for us to do better,
We gotta come together,
’cause this this ain't okay, this needs our help!
I’m begging you, God.
I’m begging you, God.

IV. De Profundis

[This movement was to be written from the mother’s perspective of losing her child. It has yet to be written. It may never be written. At times, there cannot even be sorrowful music ascribed to the suffering these families go through.]
V. Bird on a Wire  
By Shantel Sellers

In winter the stars fell like snow,
Scattered and broken
With nowhere to go,
And I held your breath while you slept,
Dreaming the way sparrows dream
When the spring tides are rising
And it's me hanging there
Still waiting for something, I guess.
And even the old stones wear green.
There's a bird on a wire
Watching over an empty nest,
And it's me hanging there
Still waiting for something, I guess.
I'm watching through windows
Days I thought that I'd never see,
Then the west wind rises
And I feel you next to me.
The winter soon passed
Like all of the seasons before.
Time shrugged off its coat
And left muddy boots at the door.
I walked through the green fields,
Swept up in violet reverie,
But the moment was frozen
Because winter never left me.
I can't unbreak the stars
Or paint them back into the sky.
I can't turn back the arrow
Or even tell you why.
The days come and go
And all of the seasons will change,
But this season is yours
And it's here that I'll write your name.

VI. To Avielle, On Her Fifth, Sixth Birthday  
Based on the Stories of Jeremy, Her Dad  
By Shantel Sellers

[Avielle was a victim in the Sandy Hook Shooting (2012). She was 6 years old and one of twenty-six people killed.]

The glorious stories once written or sung,
Fantastical, mystical, and true,
Leave marks on the heart, and then they live on,
And this is the story of you.
When Maeve gave a wave and Efford waved back,
   You knew them and called them by name.
   You played in the shade of the dappling leaves,
      In the yard by the house down the lane.
   You laughed when you passed the gargoyles lair,

   You charmed them and sang them to life.
   They awoke and they spoke of fishes and stars,
      And archers, and fairies in flight,
      And this is the story of you.

When Maeve gave a wave and Efford waved back,
   You knew them and called them by name.
   They stretched out their limbs to hold you again,
      As sunlight washed over the lane.

   We spin your story on and on,
      Firewords! Firewords!
   A magical heart, and mighty one,
      Firewords! Firewords!
   It need not be long to speak to the strong.
      I will remember you!
      I will.

VII. Lux Aeterna

Requiem aeternam dona eis, Domine,
   Rest eternal grant to them, O Lord
   Et lux perpetua luceat eis.
   And perpetual light shine on them.
Lux aeterna luceat eis, Domine
   Eternal light shine on them, O Lord
Cum sanctis tuis in aeternum:
   With your saints forever
Qui pius es.
   For you are merciful.

VIII. Come to Me in the Silence of the Night
By Christina Rossetti based on the poem, “Echo”

Come to me in the silence of the night;
   Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
   As sunlight on a stream;
   Come back in tears,
   O memory, hope, love of finished years.
O dream how sweet, too sweet, too bitter sweet,
   Whose wakening should have been in Paradise,
   Where souls brimfull of love abide and meet;
   Where thirsting longing eyes
   Watch the slow door
   That opening, letting in, lets out no more.
Yet come to me in dreams, that I may live
   My very life again tho’ cold in death:
Come back to me in dreams, that I may give
   Pulse for pulse, breath for breath:
IX. Where the Mind is Without Fear
Based on a poem by Rabindranath Tagore

Where the mind is without fear and the head is held high,
Where knowledge is free.
Where the world has not been broken into fragments
By narrow domestic walls.
Where words come out from the depth of truth,
Where tireless striving stretches its arms towards perfection.
Broken into fragments by narrow domestic walls.
Let my country awake!

Tireless striving stretches its arms towards perfection.
Where the clear stream of reason has not lost its way,
Into the dreary desert sand of dead habit,
Where the mind is led forward by thee,
Into the every widening thought and action.
Into that heaven of freedom,
Let my country awake!

- INTERMISSION -

The Cry of Jeremiah
Rosephanye Powell

Is Not His Word Like a Fire

2. O Lord, You Have Deceived Me

3. Cursed Be the Day

4. Hallelujah!
Is Not His Word Like A Fire (Jeremiah 20:9)

The work opens with Jeremiah boldly proclaiming that he prophesies, not because he wants to, but because he is compelled to. This song exemplifies the inner struggle within the prophet: confident yet insecure; doubtful yet resolved. It includes jazz harmonies and rhythmic vitality.

O Lord You Have Deceived Me (Jeremiah 20:7-9)

The dejected prophet complains, accusing the Lord of deception making false promises of success and victory over his enemies. He feels alone, betrayed by God and despised of men. Jeremiah laments and despairs to the point of utter exhaustion, heard in the final “huh” of the song. This movement is characterized by African-influenced, percussive vocalizations; an underlay of African drums; vocal moans and wails associated with the African American spiritual.

Cursed Be the Day (Jeremiah 20:14-18)

In his despair, Jeremiah not only accuses God of deceit but calls his wisdom into question, cursing the very day he was born. One moment he is speaking forth curses and the next, he is quite calm. In spite of his anger, disillusionment and dejection, Jeremiah is still compelled to speak.

Hallelujah! (Jeremiah 20:11-13)

Jeremiah’s complaint grows into praise as he reconciles that God is faithful to his promise to deliver the righteous. Jeremiah encourages himself to “Praise the Lord,” (v13), knowing that he will be vindicated and his enemies brought to shame.

The specific style of gospel song in which Hallelujah is composed is the praise and worship style. Indicative of gospel, in the final section, called the “special,” vocal parts are repeated independently and in harmony to build energy and develop to a climax.

BIOS

Marco Giannozzi (Marc G) is a multi-faceted vocalist currently residing in New Hampshire. He has spent the better part of a decade crafting hiphop albums, taking on extensive self-studies in songwriting with a dynamic lyrical approach through syllabic technicalities.

With a bachelors degree in Music Technology and Performance from Plymouth State University, Marco has become a jack of all trades, so to speak, by taking part in and studying music theory, ensemble techniques, choral composing, working in and with bands, producing digital compositions, instrumental studies and much more.

Always having a new project in the works, he hopes to continue working with and creating whatever music that inspires him, constantly taking more steps forward by implementing elaborate long term
promotional campaigns with a variety of content styles on multiple social media platforms. Performing is Marco’s passion above all.

**Rev. René Rouse, narrator**

Setting captives free from a life of racism and empowering all who will listen and learn with Divine tools to stay awake in our journey toward anti-racism is a lifelong goal of hers. Reneé is a Repairer of the Breach.

She has been involved with the Haitian Community Center of Manchester, NH since 1998. She is a member of the NH Black women's Health Project. She has led workshops at Prepared to Serve as well as led workshops in the marketplace on race and anti-racism as a way of life. She is the Pastor and Teacher of the Northwood Congregational Church, Northwood, NH.

Reneé enjoys bringing healing to others through her teaching, preaching and her singing and praying. She believes all of God's children are called to a higher purpose and true freedom is a gift available for all of God's children. Just open your hands and receive it by the Holy Spirit, then use it to help free someone.

Rev. Reneé Rouse—Dojolo, Cherokee, European, African American, Black

**Dan Perkins, music director/conductor of MCS** since 2005, is Professor Emeritus at Plymouth State University, where he was professor of music and director of choral activities for 29 years and in 2007 was honored with the Stevens-Bristow Distinguished Professorship. Dr. Perkins is also music director of the New Hampshire Master Chorale which he founded in 2003 and has served as the principal guest conductor of the Vietnam National Opera and Ballet in Hanoi, guest conductor of the Dartmouth Concertato Singers, Dartmouth Handel Society, and as the music director of the Hanover Chamber Orchestra, and New Hampshire Friendship Chorus. Perkins is a co-founder, with Dr. Trish Lindberg, of the award-winning Educational Theatre Collaborative, and pianist for Trio Veritas. He holds DMA and MM degrees from the University of Southern California, and a BMu from Brigham Young University. He continued his studies as a Fulbright Scholar in Finland.

**Charles Blood, collaborative pianist**, has worked with Manchester Choral Society since 1986. He is a summa cum laude graduate of the University of New Hampshire where he earned a Bachelor of Science degree in music education and a Master of Arts degree in music. An active accompanist and freelance musician, Mr. Blood served for many years as a collaborative pianist at Plymouth State University and throughout the region for choral workshops, festivals, recitals and musical theater productions. He has also served as accompanist for numerous international tours, most recently traveling to Bulgaria with the New Hampshire Friendship Chorus. In addition, he has served as a collaborative pianist for the New Hampshire All-State Music Festival Mixed Choruses, the All New England Festival Choirs, New Hampshire Music Festival Choruses, Lakes Region Music Festival Choirs, and for National Association of Teachers of Singing competitions.

Throughout his career, Mr. Blood has been an active church musician, serving as Minister of Music at South Main Street Congregational Church in Manchester and, for 25 years, at Bethany Covenant Church in Bedford. Mr. Blood is currently an adjunct piano instructor and collaborative pianist at Southern New Hampshire University and is music director of the New Castle Congregational Church.

**Michael Bussewitz-Quarm, composer.** The choral music of Michael Bussewitz-Quarm engages singers and audiences with the leading social and environmental issues of our time. Michael is passionate about effecting change through choral music on topics ranging from the health of the world’s coral reefs to the epidemic of gun violence in the United States to the global refugee crisis. Michael is an active advocate
for the transgender community. It is her fervent wish to spread knowledge and understanding of the transgender community through guest speaking and by simply being present in the lives of the talented musicians and artists surrounding her. Ms. Bussewitz-Quarm will be making her debut at Carnegie Hall as a composer in the spring of 2023 with the performance of "Where We Find Ourselves" under the direction of Dr. Rodney Wynkoop.

Winner of The American Prize in Choral Composition in 2021, Ms. Bussewitz-Quarm’s works are performed by leading professional and educational choral ensembles across North America. Recent collaborations include the west coast premiere of The Unarmed Child by Eugene Concert Choir and Orchestra, I’ll Fly Away at the International Society of Contemporary Music’s New Music Days in Vancouver, BC, and Nigra Sum, performed by The Duke University Chorale on their California tour. Michael’s works have been rebroadcast on Public Radio East, KMUZ, and WCPE, with performances by Singers of New and Ancient Music, musica intima, the Gregg Smith Singers, the Duke University Chorale, the Esoterics, among other exceptional choral ensembles. Michael is published by Peermusic Classical.

Current projects include Peacebomb, inspired by Laotian families who make jewelry from metal taken from unexploded ordnance, Where We Find Ourselves, a pandemic-proof choral project inspired by the portraits of Hugh Mangum, and The Death and Life of Aida Hernandez: A Border Story, based on the book of the same name that tells the story of an undocumented teen’s harrowing experiences with the U.S.’s militarized immigration system.

MCS SINGERS

**Basses**
David Betz  
Stephen Blake  
David Corbit  
Michael Corey*  
Brian Fanning  
William Farquhar  
Michael Finney  
Karl Grindal  
Allan Knight  
Gary Knox  
Peter Labombarde  
Richard Leavitt  
Dennis MacDonald  
Daniel Wells

**Sopranos**
Kim Wertz  
Christie Young  
Charlotte Bell  
Elizabeth Blood  
Maria Di Nola  
Irene Labombarde  
Johanna Publow  
Sharon Richert  
Liz Sheil*  
Cheryl Strube  
Tina Summers  
Beth Trott  
Deborah Walz  
Kimberly Wells  
Janet Wittenberg

**Alto**
Jennifer Farquhar*  
Jacki Gallagher  
Christine Haswell  
Debbie Leavitt  
Kirsten Mohring  
Victoria Myers  
Carolyn Sawyer  
Virginia Seng  
Tamara Sorell  
Ann Thorner  
Linda Turner  
Jane Van Zandt

**Tenors**
Darrah Dal Pra  
Mark Di Nola  
Dennis Duggan  
Ray Gaspari  
Dan Goldschmidt  
Derrick Landano*  
Gabe Stoutimore  
Joe Strube  
Avery Topel  
Stanley Verlot
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*“This will be our reply to violence: To make more music more intensely, more devotedly than ever before.”* Leonard Bernstein

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Liz Sheil, Blanche Bruce Trust

**Piano [Charles Blood]**  
Johanna Publow, Blanche Bruce Trust

**Hip Hop Artist [Marco Gianozzi]**  
Charles & Judy Blood, Blanche Bruce Trust

**MCS Singer**  
Roger G. Wells supporting Dan Wells  
Trish Lindberg supporting Kirsten Mohring

**In Memoriam**  
Victoria Myers, in loving memory of her husband and favorite singing partner, Jack Myers

Johanna Publow in loving memory of David Publow

Dan Wells in loving memory of Jose Amilcar Quintarilla Carballo, Ann Marie Cook Wells and Jennifer Ann Wells

**ACKNOWLEDGEMENTS**
2023 MCS Richard Craft Memorial Scholarship Recipient:
Aubrie Connelly from Merrimack High School

Merchants Auto
Shannon Desilets, the Choose Love NH Program Director
Saint Joseph Cathedral
Brookside Congregational Church
Maria and Mark Di Nola
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Adam Darrell, Darrell’s Music Hall of Nashua, NH
Michael Griffin
Russ Fontaine
Randy Armstrong, Choose Love Music

(Credits: All music composed, performed and recorded by Randy Armstrong funded by a grant from the NH State Council on the Arts)

Sharon Richert and Christa McAuliffe School,
Choose Love Artwork
Kim Wertz, Choose Love Artwork Display

CHOOSE LOVE

To create further connections and deeper meaning with The Unarmed Child, proudly partnered with the Choose Love Movement. This nonprofit organization has a mission to create safer and more loving communities. The core of the Choose Love is a simple formula (Courage + Gratitude + Forgiveness + Compassion-in-Action = Choose Love). Anyone can learn and practice these character traits to nourish and strengthen the body and mind, to thoughtfully respond to all we meet, and to improve the world around us. Using the power of music, MCS hopes to empower a sense of unity and peace. We choose to rise up and sing out for change, hope, and reconciliation. To bring our greater community together, to choose love.

Be sure to visit our Choose Love display in the lobby where you will find more information and materials about the Choose Love Movement provided by Shannon Desilets, the Choose Love NH Program Director. Also, artwork created by Sharon Richert’s third grade students from Concord, NH depicting the character traits and meaning of Choose Love is displayed throughout the Sanctuary. Finally, Choose Love music created by local composer, instrumentalist and teaching artist, Randy Armstrong. Funded by a grant from the NH State Council on the Arts, Randy composed and recorded music for Choose Love, The Musical, a piece that reflects the Choose Love formula. Video Design is by Christina Lamson and Kalim Armstrong / Vacationland Studio.com

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