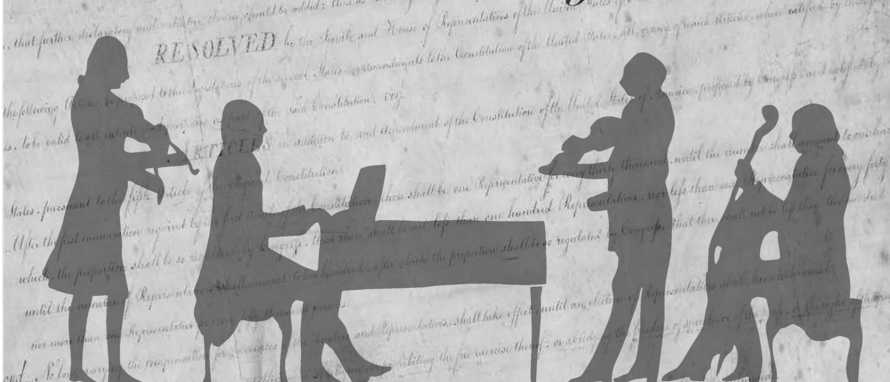
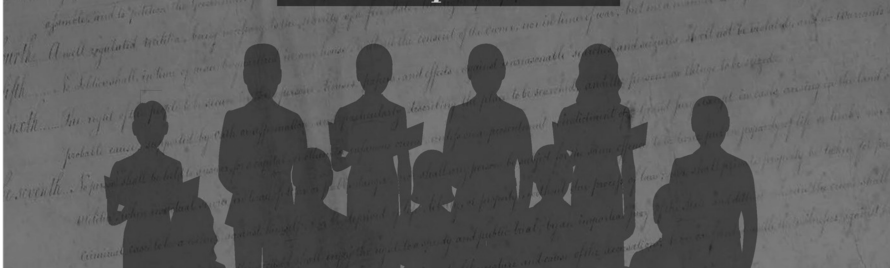


The Bill of Rights: Ten Amendments in Eight Motets



Maine premiere



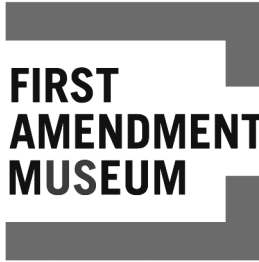
Sunday, Sept. 22, 2019, 3 p.m.

Conducted by Neely Bruce, Composer

Special Guest: U.S. Sen. Angus King

First Universalist Church, Auburn, Maine

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YJI students in Maine Upper photo: Mugdha Gurram of Connecticut and Arooj Khalid of Pakistan in 2018. **Below:** Owen Ferguson of Scotland, Joanna Koter of Poland, Kiernan Majerus-Collins of Maine and Selvaganeshamoorthi Balakrishnan of Singapore in 2019.

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A Concert Celebrating The Bill of Rights

Sunday, Sept. 22, 2019
First Universalist Church, Auburn, Maine

Welcome

The Rev. Dr. Jodi Cohen-Hayashida

Remarks

Journalists Steve Collins and Jackie Majerus
Co-founders, Youth Journalism International

Thoughts from the Composer

Professor Neely Bruce

The Bill of Rights: Ten Amendments in Eight Motets

Music by Neely Bruce

The text from historical sources, edited by James Madison

Performed by The Constitution Choir

Conducted by Neely Bruce

A Discussion of The Bill of Rights

U.S. Sen. Angus King and Professor Neely Bruce with the

Rev. Dr. Jodi Cohen-Hayashida

*Please join us for a reception downstairs
in the church hall after the program.*



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— Thomas Jefferson

About the composer



Neely Bruce is a composer, performer and scholar of American music on the faculty of Wesleyan University. Among his more than 800 pieces of music are operas, orchestra pieces, chamber music, choral works, keyboard pieces, music for documentary films and al-

most 300 solo songs. His third opera, *Flora: An Opera*, was commissioned and produced by Spoleto USA and can be heard online at NPR's World of Opera.

His *Circular 14: The Apotheosis of Aristides*, a dramatic oratorio about the heroic life of Portuguese diplomat Aristides de Sousa Mendes has been used in Holocaust remembrances around the world.



Photo by Algis Kaupis

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Notes from composer Neely Bruce



In 2004 the John S. and James L. Knight Foundation did the first of four surveys of the youth of America, designed to ascertain what high school students think of their rights under the First Amendment. The survey has been repeated three times, most recently in 2011. The bad news is that American teenagers know little about their First Amendment rights—for example, almost half of them think its OK for the government to censor the news. The good news is that their awareness is improving a bit because of social media, which brings immediacy to issues of freedom of expression.

In June of 2005 I decided to set the First Amendment to music. As all singers know, there is nothing like singing an important text to burn it into one's memory. My reasoning was that if high school choruses, or community choruses, or any kind of chorus for that matter, sang the First Amendment, those involved would remember these crucial words the rest of their lives. Composing in the white heat of inspiration, I completed the setting in a day and a half.

No sooner was I done than I realized that setting the First Amendment was not enough. Immediately I began to set the Second and Third Amendments as a single piece. Both amendments are short, and both concern the military, so a combined setting was natural enough. The subject matter suggested a march. Clearly I was on a roll. The choral parts for all ten amendments were finished in a week and a half.

This piece was originally conceived as a work for chorus *a cappella*. Over the years, however, instrumental parts have crept in. The final version incorporates an overture and other interludes, composed for seven instruments: flute, oboe, string quartet and double bass (or a small string orchestra), and optional keyboard (harpsichord preferred).

The Bill of Rights: Ten Amendments in Eight Motets has been heard throughout New England and at The Newseum in Washington DC, under the auspices of the Knight Foundation. In March of 2012 at Wesleyan University, two performances took place in conjunction with the 21st Annual Hugo Black Lecture on Freedom of Expression, given in 2012 by the late Justice Antonin Scalia. There have been and are scheduled performances in many

(Continued on Page 30)



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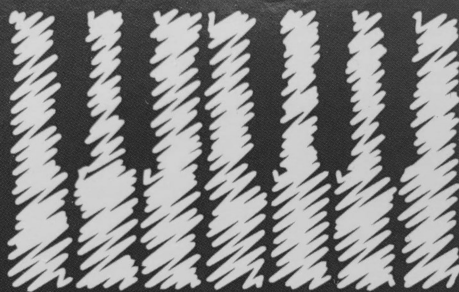
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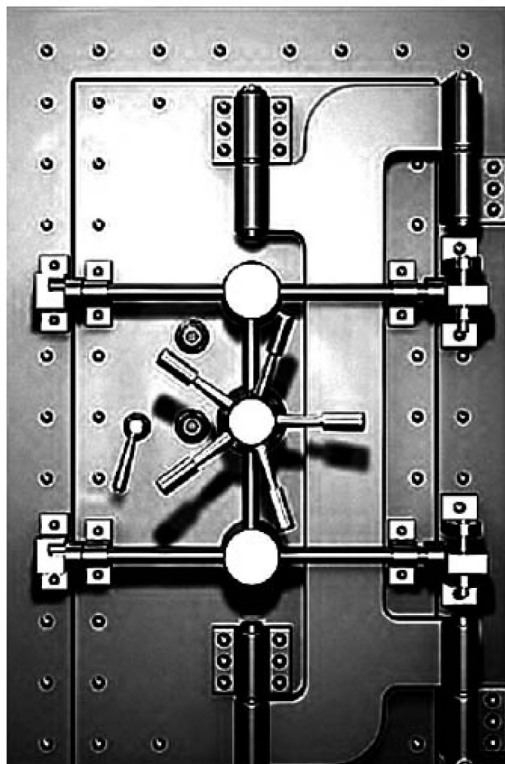
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Special thanks to our guest readers

The First Amendment

Read by Genie Gannett, founder of the First Amendment Museum in Augusta.

The Sixth Amendment

Read by Richard Hicks of Fayette, director of The Constitution Choir and harpsichordist.

The Second Amendment

Read by U.S. Rep. Jared Golden of Lewiston.

The Seventh Amendment

Read by Lisa Mayer of Auburn, violinist.

The Third Amendment

Read by Jerry DeWitt, SFC U.S. Army (Ret.)

The Eighth Amendment

Read by Madeleine Vaillancourt of Lewiston, cellist.

The Fourth Amendment

Read by Chief Jason Moen of the Auburn Police Department.

The Ninth Amendment

Read by Shelley Rau of Turner, alto in The Constitution Choir.

The Fifth Amendment

Read by Mana Abdi of Lewiston and Disability Rights Maine.

The Tenth Amendment

Read by Carlos Fra-Nero of Lewiston, tenor in The Constitution Choir.



The Constitution Choir and Ensemble



Conducted by Neely Bruce

Soprano

Kathy Bidwell, Lewiston
Cynthia Grimm, Auburn
Carrie Jadud, Lewiston
Courtney Kaytis, Lewiston
Judith Milardo, Wethersfield, CT
Cathy Proulx, Auburn
Linda Ray, West Paris

Tenor

Adam Dawes, Lewiston
Carlos Fra-Nero, Lewiston
Dwight Hines, Livermore
Stephanie Hughes, Auburn
Bets Mallette, Auburn
Rick O'Brien, Winthrop
Nicole Rush, Lewiston
K Mae Schares, Lewiston
Ron Spofford, Auburn
Ron Trial, Watertown, MA

Bass

Nathan Bailey, Minot
Annika Black, Auburn
David Blocher, Litchfield
Stanley Lewkowitz, Manchester, CT
Kiernan Majerus-Collins, Lewiston
Rick Rau, Turner
Woody Trask, Auburn

Alto

Debra Anton, Kennebunk
Joan Chandler, Auburn
Elena Bruce, Middletown, CT
Martha Luther, Durham, CT
Jackie Majerus, Auburn
Rita Moran, Winthrop
Odette Nibaruta, Lewiston
Claire Poulin, Auburn
Shelley Rau, Turner
Ibi E. Simon, Lewiston
Kay Townsend, Greene
Susan Trask, Auburn
Esther Tucker, West Poland

Ensemble

Billie Jo Brito, Lewiston, Oboe and
English Horn
Susan Gayle, Portland, Flute
Michael Hayashida, Auburn, Viola
Richard Hicks, Fayette, Harpsichord
Mary Hunter, Lewiston, Violin 1
Lisa Mayer, Auburn, Violin 2
Charles Oehrtmann, Windham,
Bass
Madeleine Vaillancourt, Lewiston,
Cello

THE BILL

The first 10 Amendments to the United States

Amendment I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

Amendment II

A well regulated militia, being necessary to the security of a free state, the right of the people to keep and bear arms, shall not be infringed.

Amendment III

No soldier shall, in time of peace be quartered in any house, without the consent of the owner, nor in time of war, but in a manner to be prescribed by law.

Amendment IV

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

Amendment V

No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a grand jury, except in cases arising in the land or naval forces, or in the militia, when in actual service in time of war or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall

private property be taken for public use, without just compensation.

Amendment VI

In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the state and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the assistance of counsel for his defense.

Amendment VII

In suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury, shall be otherwise reexamined in any court of the United States, than according to the rules of the common law.

Amendment VIII

Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

Amendment IX

The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.

Amendment X

The powers not delegated to the United States by the Constitution, nor prohibited by it to the states, are reserved to the states respectively, or to the people.





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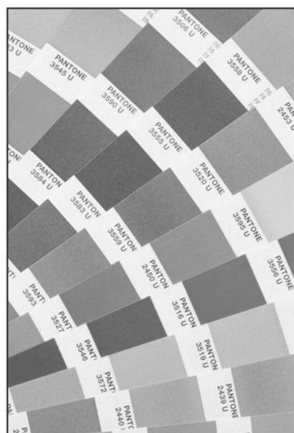


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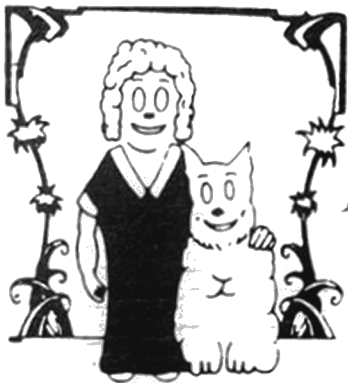


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Majerus-Collins and the many
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Universalist Church for their
extraordinary help!



We're also grateful to the many singers and instrumentalists, some from the Maine Music Society and the Midcoast Symphony Orchestra, who generously gave their time to make the Bill of Rights sound so good.

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Students Beth Criado-Band of Scotland and Dawit Leake of Ethiopia in Lewiston in 2017.



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Notes from composer Neely Bruce, continued from Page 9

states. It's my goal to get a performance in all 50 states!

The Bill of Rights is inspired by the music of William Billings, our first compositional genius. A friend of the movers and shakers of the Revolution in Boston, including Samuel Adams and Paul Revere, he was a dedicated patriot in his own right. Much of my work is directly modeled on specific pieces by Billings, which range from the long arching melodies of his plain tunes to his complex fuguing tunes to his anthems based on patriotic texts to his unique piece "Jargon," in which every chord except the first one is a dissonance.

I also imagined things Billings might have done. The Tenth Amendment is the famous "states rights" amendment, which leaves matters not treated in the Constitution to the individual states: "The powers not delegated to the United States by the Constitution are reserved to the states respectively, or to the people." I searched for a musical analogue for various states going their respective ways on one issue or another. I came up with a model of extreme contrapuntal complexity — specifically, a fugue with four subjects, any of which can be combined with any or all of the others. As I write in the score, "If William Billings had written a quadruple fugue, it might sound something like this."



Since the late 1960s I have been deeply involved in the revival of shaped note singing in the United States. The southern composers represented in *The Sacred Harp* are the musical descendants of Billings, though their style is quite different in specific ways — more pentatonic passages, an even more homespun contrapuntal style than their New England predecessors, a tendency towards harmonic stasis, etc. At the end of the Fourth Amendment, southern compositional considerations asserted themselves quite forcefully. I made no effort to resist—after all, I am from the Deep South. The result is a substantial chunk of imitation that is almost entirely pentatonic (Sacred Harp singers — think of the fuguing section of "Florida").

As the piece progressed, I found more and more opportunities for musical puns and word games, most of which I leave for listeners and performers to discover. However, I will mention those contained in my setting of the Eighth Amendment: "Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflict-

ed.” The second setting of “excessive” is excessive indeed, with long melismas in the soprano and alto parts and a high F for the tenors that is sustained for five measures with a crescendo. Similarly, “cruel and unusual punishments” are cruel and unusual. This is the aforementioned passage modeled on “Jargon,” with lots and lots of dissonance. In



Bill of Rights concert at Boston’s Faneuil Hall, Constitution Day, 2012.

most of this work the instrumental parts double the vocal lines and could have been written in the eighteenth century. But in this passage pungent double stops (seconds and sevenths) abound, and the oboist finishes with a descending passage starting on the F above the treble clef, cruel and unusual indeed.

So the final result is an unequivocally postmodern work. Ostensibly in the style of eighteenth-century New England music, it incorporates the nineteenth-century style of southern shaped note composers and twentieth-century orchestration practice. It embraces extremes of homophonic simplicity and contrapuntal complication. It can sound like Billings but also like Stravinsky and sort-of-like Bach.

Above all, I hope this work calls attention, in the minds of listeners and performers alike—citizens of every age and background—to this astonishing, powerful text that is so fundamental to our democracy and has had such a positive influence on political thinking around the globe. It is as fresh and relevant as it ever was.

— Neely Bruce

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