



INDIAN SUMMER SATB DIV ACAP US \$1.95

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CME Conductor's Choice

# Indian Summer

John Burge

Doreen Rao's  
choral MUSIC  
-experience-

BOOSEY & HAWKES



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## PROGRAM NOTE

*Indian Summer* was commissioned by Music Director, Noel Edison, and the Elora Festival Singers, for the 2007 Elora Summer Music Festival. Noel and the choir premiered the work on August 5, 2007 at St. John's Church in Elora, Ontario. The commission requested a choral setting of a poem that made reference to summer and Emily Dickinson's spiritual reflection upon the late arrival of a few summer-like days in what should be the fall season seemed appropriate. This is a moment that many inhabitants of Northern climes can attest. The bitter/sweet quality conveyed by the glow these warm days provide can be quite profound as deep down, we know that this moment cannot last. For Emily Dickinson, these are days to be enjoyed and she makes the analogy that, in the same way that Christians use bread and wine of the communion service to symbolize Jesus Christ and the Lord's sacrifice, the days of Indian summer provide us with a moment that tangibly allows us to experience the beauty of the Lord's work.

— John Burge

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## TEXT

These are the days when birds come back,  
A very few, a bird or two,  
To take a backward look.

These are the days when skies put on  
The old, old sophistries of June, —  
A blue and gold mistake.

Oh, fraud that cannot cheat the bee,  
Almost thy plausibility  
Induces my belief,

Till ranks of seeds their witness bear,  
And softly through the altered air  
Hurries a timid leaf!

Oh, sacrament of summer days,  
Oh, last communion in the haze,  
Permit a child to join,

Thy sacred emblems to partake,  
Thy consecrated bread to break,  
Taste thine immortal wine!

— Emily Dickinson (1830-1886)

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## ABOUT THE COMPOSER

John Burge was born in Dryden, Ontario in 1961. He holds degrees in Composition and Theory from the University of Toronto and the University of British Columbia. Since 1987 he has been teaching at Queen's University in Kingston, Ontario where he currently holds the position of Full Professor and is Director of the School of Music.

John Burge has written a large body of vocal, chamber, and orchestral compositions. He is particularly well known though, for his choral music, which has been performed by such choirs as The Elmer Iseler Singers, The BBC Singers, The Amabile Youth Choir, The Toronto Children's Chorus and The St. Louis Symphony Children's Choir. Many of these choral works have been published by Boosey & Hawkes. His composition, *Angels' Voices*, for choir and orchestra, received the 2006 Outstanding New Choral Composition Award from the Association of Canadian Choral Conductors and was performed in New York City's Carnegie Hall in 2005. This work is published by Santa Barbara Music Publishers and also includes a setting of a poem by Emily Dickinson (*Angels in the Early Morning*).

Although *Indian Summer* is based on the words of an American poet, in selecting texts to set to music, John Burge has often turned to Canadian poets including Bliss Carmen, Stephen Heighton, Dennis Lee, Dorothy Livesay and Eugene McNamara. Deserving special mention in this category is the relationship he developed with Margaret Avison (1918–2006). Burge was the first composer to set her words to music in his 1987 composition, *Sunblue* (First Prize Winner of Choral Category of the 1988 Procan Young Composers' Competition). Subsequent Avison-inspired works include: *That We May Not Lose Loss* (solo soprano, choir and orchestra), *One Sail* (cello and string orchestra), *Everything Waits For The Lilacs* (solo piano), *No Time* (solo piano) and *Winter Sun* (choir and percussion ensemble).

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## PERFORMANCE TIME

ca. 7 min. 30 sec.

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for Noel Edison and the Elora Festival Singers  
**INDIAN SUMMER**  
for SATB (div.) Chorus, a cappella

Text by  
Emily Dickinson

Music by  
John Burge

Relaxed and flexible (♩ = c. 60)

*p* mezzo voce

Soprano  
Ah, — ah, — ah, — ah, — ah, —

Alto  
Ah, — ah, — ah, — ah, — ah, —

Tenor  
*p* — *mp* — *p* — *mp* — *p* —  
These are — the days — when birds — come back, —

Bass  
*p* — *mp* — *p* — *mp* — *p* —  
These are — the days — when birds — come back, —

Relaxed and flexible (♩ = c. 60)

*p* (for rehearsal only)

Piano  
*p* — *mp* — *p* — *mp* — *p* —

5  
ah, — ah, — ah, — ah, — ah, —

ah, — ah, — ah, — ah, — ah, —

*mf* — *p poco cresc.* —  
A ver - y few, — a bird — or two, — To take — a back -

*mf* — *p poco cresc.* —  
A ver - y few, — a bird — or two, — To take — a back -

*mf* — *p poco cresc.* —

Majestically (♩ = c. 52)

*rit.* *mp* *p* *mf* *mp*

9 a back - ward look, \_ these are the back-ward days, when \_

*mp* *p* *mf* *mp*

— a — look, \_ these are the back-ward days, — when \_

*p* *mf (non dim.)*

8 - ward look. — These are the days — when skies — put

*p* *mf (non dim.)*

- ward look. — These are the days when skies —

*rit.* *mp* *p* *mf*

Majestically (♩ = c. 52)

12 *mf* *mp* *cresc.*

skies put on, — when skies put on old soph-ist - ries — of

*mf* *mp* *cresc.*

skies put on, — when skies put on old soph-ist - ries — of

*f* *ff*

on The old, — old soph-ist - ries — of June, — old soph-ist - ries —

*mp cresc.*

— put on, — when skies put on old soph-ist - ries — of

*cresc.*

## Tempo primo (♩ = c. 60)

15 *f* *p* *mp* *p*

June, A blue and gold mis - take, a blue and

June, A blue and gold mis - take, a blue and

A blue and gold mis - take, a blue and

June, A blue and gold mis - take, a blue and

## Tempo primo (♩ = c. 60)

*f* *p* *mp* *p*

20 *mf* *p* *f* *mp*

gold mis - take, a blue and gold mis - take.

*mf* *p* *f* *mp*

gold mis - take, a blue and gold mis - take. Oh,

*mf* *p* *f* *mp*

gold mis - take, a blue and gold mis - take.

*mf* *p* *f* *mp*

gold mis - take, a blue and gold mis - take.



A little faster (♩ = c. 63)

25 *mp* *cresc.* *mf* *p*

Oh, fraud \_\_\_\_\_ that can - not cheat the bee, Al-most thy

*mf* *p* *mf* *p*

fraud that can - not cheat the bee, Al-most thy

A little faster (♩ = c. 63)

*mf* *cresc.* *p* *mf* *p*

(*mp*)

29 *mp* *p* *rit.* *mp* *p* A little faster still (♩ = c. 69)

plau - si - bil - i - ty In - duc - es my be - lief,

*mp* *p* *mp* *p*

plau - si - bil - i - ty In - duc - es my be - lief,

*sempre p* (*distant*)

Till ranks of

A little faster still (♩ = c. 69)

*mp* *p* *rit.* *mp* *p* *sempre p*