

***Spring Fever***  
***Harmonium Choral Society***  
***May 2004***

***PROGRAM:***

Im kuhlen Maien	Hans Leo Hassler ((1564-1612)
Dieu! Qu'il la fait bon regarder!	Claude Debussy (1862-1918)
Rytmus	Ivan Hrusovsky (1927-2001)

Love Interests                      *World Premiere*                      E. F. Corson (b.1950)

1. *Amo Amas*
2. Black black black Meg McGrath, *soprano*, Valerie Davia, *alto*
3. In the Arms of Love
4. The Riddle Song
5. *Amo Amas*, Yet Again

Matona, mia cara	Orlando Lassus (1520-1594)
Miracolo D'amore	Richard Peaslee (b.1930)

1. Miracolo D'amore  
    Laura Kosmich, *alto*; Bill Corson, *tenor*; Lauran Corson, *soprano*
2. Oime Il Bel Viso
3. Fresca Rosa
4. Luci  
    Adam Aguanno, *baritone*
5. Donna Spietata  
    Laura Kosmich, *alto*; Linda Fagerstom and Bethanne Nazareth, *sopranos*; John Lamb,  
    *bass*
6. Quelle Stelle
7. Zefiro  
    Mark Hewitt, *baritone*; Ken Hess, Bill Corson, *tenors*

\*\*\*\*\*INTERMISSION\*\*\*\*\*

In These Delightful, Pleasant Groves	Henry Purcell (1659-1695)
Hor che'il ciel e la terra	Claudio Monteverdi (1567-1643)
The Coolin	Samuel Barber (1910-1981)
The Star of the County Down	Celtic folk song, arr. Howard Goodall
<i>Harmonium Chamber Singers</i>	
You Are the New Day	John David, arr. Peter Knight
Can't Buy Me Love	John Lennon & Paul McCartney; arr. Keith Abbs
<i>Harmonium Chamber Singers and Lenape Valley Madrigals</i>	

No Cinderella	<i>World Premiere</i>	Christine Woodbury (b.1988) (Second Prize Winner)
The Rain	<i>World Premiere</i>	Kyle Boatwright (b.1987) (Grand Prize Winner)

Love Songs (MEN)	<i>NJ Premiere</i>	Matthew Harris (b.1956)
I. Shall I Compare Thee To a Summer's Day?		
II. Oh, When I Was in Love with You		
III. A Red, Red Rose		
IV. A Drinking Song		
Ahe Lau Makani (WOMEN)		Princess Lili'uokalani, arr. Stephen Hatfield
Oh Waly Waly		Traditional, J. S. Bach; arr. John Rutter
Mia Kissil Hewitt, Leslie Adler, <i>sopranos</i>		
Folks, I'm Telling You		Elizabeth Alexander (b.1962)
Marjorie Berg, <i>soprano</i> ; Valeria Davia, <i>alto</i> ; Murray Spiegel, <i>bass</i>		
Ning Wendete		Kenyan folk song, arr. William & Rosephanye Powell
		<i>Harmonium Choral Society and Lenape Valley Madrigals</i>

Instrumentalists:  
Joan Tracy, piano  
Ruth Zumstein, violin  
Margaret Robert, violin and viola  
Marnie Kaller, cello  
Darren O'Neill, guitar  
Kirsten Lamb, double bass

**PROGRAM NOTES:**  
written by Anne Matlack

Love as a theme is probably the largest category of choral music! Since medieval times, troubadours have used music to express the inexpressible. In narrowing down this concert, I tried to celebrate the festive rather than the tortured side of love, the feeling of "spring fever" exemplified in our opening work by Hassler.

**Hans Leo Hassler's** best work achieved a synthesis of German and Italian national styles. As a young man, he left Nuremburg and studied in Italy with Andrea Gabrieli, became friends with Giovanni, and developed a penchant for the Venetian polychoral style. He also straddled the Renaissance and the Baroque, with his rich counterpoint and madrigalian text-painting grounded in harmonic structures. The eight-voice madrigal *Im kühlen Maien* shows the Venetian double choir texture. May is welcomed with a joyful dance-like shift to triple meter.

Im kühlen Maien tun sich all Ding erfreuen,  
die Blumlein auf dem Feld sich auch verneuen,  
und singen d'Maidlein in ihren Reihen:  
Willkommen Maien.

In the cool month of May all things are joyful,  
the little flowers in the field appear again,  
and the girls dance and sing:  
Welcome May.

Zwei liebe Herzen sind voller Freud und Scherzen,  
im Schatten kuhl, vergessen aller Schmerzen.  
Cupido blind, das gar listige Kind,  
gsellt sich dazu mit seinem Pfeil geschwind.

Two loving hearts are full of joy and fun,  
in the cool shade they forget all pain.  
Cupid, the cunning child,  
is joining them and shooting his arrows.

Venus allwegen gibt dazu ihren Segen,  
auf dass zwei Herzen sich in Lieb bewegen.  
Wem nun dies Leben tut wohlgefallen eben,  
der soll sich ohn Verzug der Lieb ergeben,  
und mit der Magdelein sing'n im Reihen:  
Willkommen Maien.

Venus gives her blessing  
so that the two hearts can unite in love.  
Everyone who likes this life  
should, without delay, surrender to love,  
and dance and sing with the girls:  
Welcome May.

- translation by Klara Burchartz

Three hundred years later (1908), **Claude Debussy** wrote his only *a cappella* music for chorus, on the lyric poetry of Duke Charles d'Orleans (1391-1465). *Dieu! Qu'il la fait bon regarder!*, the first of these *Trois Chansons* was a 10-year-old arrangement of a piece he wrote for a friend's choral society. It praises the beloved in modal tonalities and lilting rhythms. The subtle inflections of the French language strongly influence all of Debussy's work.

Dieu! qu'il la fait bon regarder  
La gracieuse bonne et belle;

Lord! lovely hast thou made my dear;  
A graceful, good, and winsome creature;

Pour les grans biens que sont en elle  
Chascun est prest de la louer.  
Qui se pourroit d'elle lasser?  
Tousjours sa beauté renouvelle.

Perfect in mind, and form and feature:  
Her praise is sounded everywhere.  
Could any tire of one so fair?  
So rich endowed by Nature.

Dieu! qu'il la fait bon regarder  
La gracieuse bonne et belle!

Lord! lovely hast thou made my dear;  
A graceful, good, and winsome creature.

Par de ça, ne de là, la mer  
Ne scay dame ne damoiselle  
Qui soit en tous bien parfaits telle.  
C'est ung songe que d'i penser:  
Dieu! qu'il la fait bon regarder!

Overseas, far away, or near,  
Every other maiden excelling,  
She reigns a queen, homage compelling.  
Happy I, dreaming but of her.  
Lord! lovely hast thou made my dear!

**Ivan Hrusovsky** was born in Bratislava, Slovakia. His early studies were in musicology, philosophy, and aesthetics at Comenius University, Bratislava. He went on to study music composition at the Academy of Music and Drama where he later became Professor of Composition. His wide-ranging compositions include orchestral suites, concertos, two symphonies, cantatas and oratorios, songs, arrangements of Slovak folk songs and works for electro-acoustic ensembles. His writings relate to the history of Slovak music, music education and analysis, and Mozart's period in Slovakia. *Rytmus* ("Rhythm") shows the more hysterical side of spring feverish love, with Orff-like repetition creating a Bacchanalian atmosphere.

Ave Eva  
fons amoris,  
tu regina venustatis.

Be greeted Eve,  
you source of love,  
you are the queen of nobleness.

*Love Interests*, by Harmonium bass and contest judge **Ted Corson**, was composed as a wedding present to two other Harmonium members, Jeri Herbert and Chris Hatcher, who tied the knot last summer. It is a paean to love in five short movements. In "*Amo Amas*," Corson sets an early nineteenth-century poem by John O'Keeffe which satirizes the commingling of Latin lessons

with thoughts of love. In “Black black black” the composer has taken a Scottish folk song and turned it into a sultry nightclub number. The third movement, “In the Arms of Love,” is a tender expression of mutual love. “The Riddle Song,” a setting of an English folk song, features the riddle and its solution reiterated a number of times by various sections of the chorus. Corson concludes the work with a reprise of the first movement entitled “*Amo Amas, Yet Again.*” But this time, everyone gets into the act, and *Love Interests* ends in a romp.

### 1. *Amo Amas*

*Amo, amas,*  
I love a lass,  
As a cedar tall and slender;  
Sweet cowslip’s grace  
Is her nominative case,  
And she’s of the feminine gender!

#### CHORUS:

*Rorum, corum, sunt Divorum!* (She ransacked my heart, which was divine!)  
*Harum, scarum Divo!* (She chased me, diving all around the room!)  
Tag rag, merry derry, periwig and hatband, (We played childish games and I wore her hat,)  
*Hic hac, horum Genetivo!* (A little of this, a little of that, "ay caramba!")

Can I decline  
A Nymph divine?  
Her voice as a flute is *dulcis!*  
Her *oculi* bright!  
Her *manus* white!  
And soft, when I *tacto*, her pulse is!

#### CHORUS

- John O’Keeffe (1747-1833)

### 2. **Black black black**

Black black black is the colour of my true love's hair,  
his lips are something rosy fair,  
the sweetest smile and the kindest hands,  
I love the grass whereon he stands.  
I love my love and well he knows  
I love the grass whereon he goes;  
If he no more on earth will be,  
'twill surely be the end of me.

- Scottish folk song, transcribed by John Jacob Niles (1892-1980)

### 3. **In the Arms of Love**

In the arms of love we fell blissfully asleep;  
at the open window the summer wind listened  
and carried the peacefulness of our breath  
out into the bright, moonlit night.  
And out of the garden, feeling its way randomly,  
the scent of roses came to our bed of love  
and gave us wonderful dreams,  
dreams of intoxication, rich with yearning.

- Otto Erich Hartleben (1864-1905), translated by Emily Ezust

#### 4. The Riddle Song

I will give my love an apple without e'er a core,  
I will give my love a house without e'er a door,  
I will give my love a palace wherein she may be,  
And she may unlock it without any key.  
My head is the apple without e'er a core,  
My mind is the house without e'er a door,  
My heart is the palace wherein she may be,  
And she may unlock it without any key.

- English folk song

#### 5. Amo Amas, Yet Again

*Amo, amas,*

I love a lass,

As a cedar tall and slender;

Sweet cowslip's grace

Is her nominative case,

And she's of the feminine gender!

*CHORUS:*

*Rorum, corum, sunt Divorum!*

*Harum, scarum Divo!*

Tag rag, merry derry, periwig and hatband,

*Hic hac, horum Genetivo!*

Oh, no, egad!

I love a lad,

As a tower tall and tender;

Sweet coxcomb's grace

Is his nominative case,

And he's of the masculine gender!

*CHORUS*

- John O'Keeffe & Edward F. Corson

**Orlando Lassus** had such a beautiful singing voice as a boy that he was kidnapped three times by rival choirs. He was a chorister in Mons, Rome and Antwerp, and finally a choirmaster in Munich. His over 1200 works are international in scope, ranging from German part-songs to ribald Italian madrigals to French love songs and Latin Masses and motets. This piece is not a serious madrigal, but from a 1581 collection of lighter works: *villanelle, moresche, e altri canzoni*. *Matona, mia cara* is actually a *tedesche*, a piece which mimics a German accent in Italian, poking fun at the Emperor's German mercenaries.

*Matona, mia cara, mi follere canzon, cantar soto finestra, lantze buon compagnon. (Refrain)*

*Don, don, don, diri, diri, don, don, don, don.*

My lady (more like "wench"), my dear, I want to sing under your window, my good friend.

*Ti prego m'ascoltare, che mi cantar de bon, e mi ti foller bene, come greco e capon. (Refrain)*

I ask you to listen since I sing well, and want you to love me as a Greek a capon (chicken).

*Comandar alle cazze, cazzar, cazzar con le falcon, mi ti portar becazze, grasse come rognon. (Refrain)* Send me on a hunt with a falcon. I will bring you woodcocks as fat as kidneys.

*Si mi non saper dire, tante belle rason, Petrarcha mi non saper, ne fonte d'Helicon. (Refrain)*  
I may not know how to express myself as well as Petrarch or as one who has drunk at Helicon's fount.

*Se ti mi foller bene, mi non esser poltron, mi friccar tutta notte, urtar, urtar come monton. (Refrain)*  
If you love me well I won't be a boor, but spend the whole night capering like a mountain goat.

Composer **Richard Peaslee** was born in New York City and received his undergraduate degree in Music Composition from Yale University, and both a diploma and a Master of Science degree from The Juilliard School, in addition to studying privately with Nadia Boulanger in Paris and William Russo in New York and London. His concert works have been widely performed by orchestras, chamber ensembles and soloists, most notably the Philadelphia, Detroit, Milwaukee, Indianapolis, and Buffalo Symphony Orchestras, while his jazz pieces have been performed by William Russo's London Jazz Orchestra, the Chicago Jazz Ensemble, and the Stan Kenton and Ted Heath Orchestras. Numbering among his many compositions for the stage in New York, London, and Paris are Peter Brook/Royal Shakespeare Company's *A Midsummer Night's Dream*, *Antony and Cleopatra*; Peter Hall's *Animal Farm* at the National Theatre; and scores for Joseph Papp's New York Shakespeare Festival. He has composed several musicals for family audiences - *The Green Knight*, *The Snow Queen*, and *Tanglewood Tales* among them. In dance, his pieces include *Touch* for David Parsons (at the New York City Ballet) and collaborations with Elisa Monte, Lar Lubovitch, and Twyla Tharp. As for television and film, he orchestrated the Bill Campbell/Bill Moyer series *The Power of Myth* as well as Claudia Shear's *Blown Sideways Through Life* for American Playhouse. He counts among his many awards The National Academy of Arts and Letters Marc Blitzstein Award; Obie and Villager Awards; and several NEA and NYFA Fellowships.

*Miracolo D'amore* was composed for Joseph Papp and the New York Shakespeare Festival, in a setting for singers, actors, and dancers conceived and directed by Martha Clarke, her fourth collaboration with Richard Peaslee and designers Robert Israel and Paul Gallo. The work's debut at Spoleto USA (1988) was fraught with controversy over the arresting images evoked in the name of love. Shortly thereafter, it was performed as part of the New York Shakespeare Festival at the Public/Newman Theater, June 29, 1988; and as part of the Pina Bausch Tanztheater Wuppertal at the Brooklyn Academy of Music, June 27-July 10, 1988. Parts of the 54-minute stage work were recently made into a 10-minute choral suite, which is what we perform tonight. The Renaissance Italian texts (and a few extra by librettist Teddy Jefferson) inspire a kind of neo-Renaissance music.

#### I. *Miracolo D'amore*

Miracolo D'amore,  
Alma ch'e tutta foco e tutta sangue  
Si sturgge e non si duol.  
Mor'e non langue.

O miracle of love,  
The soul that is all fire and love  
Wastes away but feels no anguish.  
It slowly dies but does not languish.

Luci serene e chiare  
Voi m'incendete.  
Voi ma prov'il core  
Nell'incendio diletto non dolore.

Your eyes so serene and clear  
Set me alight.  
May my heart find not pain  
But pure delight in these flames.

- text by **Arlotti**

## 2. Oime Il Bel Viso

Oime il bel viso,  
Oime il soave sguardo,  
Oime il leggiadro portamento altero!  
Oime il parlar ch'ogn'aspr'ingegn'è fero  
Faceva umile ed ogni uom vil gagliardo!

**- text by Petrarch**

Alas this face so lovely,  
Alas the limpid guileless gaze,  
Alas her graceful, comely bearing!  
The voice that humbled the coarse and wild  
And courage gave to the cowardly!

## 3. Fresca Rosa

Fresca rosa novella,  
Piacente primavera,  
Per prata e per riviera  
Gaiamente cantando,  
vostro fin pregio mando  
alla verdura.

Fresh young rose,  
Alluring spring,  
Along fields and gentle slopes  
So gaily she sings,  
And I am singing now your praises,  
I sing them to the green-ed world.

Ridonoi prati  
E'l ciel si rasserena.  
Giove s'allegra di mirar  
Di mirar sua figlia.  
L'aria e l'acqua e le terra  
E d'amor piena.

The fields laugh  
And the sky grows calmer.  
Jove is overjoyed  
To see his daughter.  
The air, the waters and the earth  
Overflow with love.

**- text by Cavallani & Amadino**

## 4. Luci

Luci serene e chiare  
Voi m'incendete.  
Ma prov' il core  
Nell' incendio diletto, non dolore.

Your eyes so serene and clear  
Set me alight.  
May my heart find not pain  
But pure delight in these flames.

**- text by Arlotti**

## 5. Donna Spietata

Non plorar  
Core d'angoscia,  
Non amar,  
Non tormentar.

Don't weep  
Anguished heart,  
Don't love,  
Don't torment yourself.

Donna spietata se vipera  
Fossi amore m'uccisse.  
O Donna spaventa mi cor dolente  
Che dal su suspiro more.  
Lacrimoso viso.

Pitiless woman, if you were a serpent  
This love would kill me.  
You terrify my suffering heart  
Which from your sighing dies.  
Tear wet face.

**- text by T. Jefferson**

## 6. Quelle Stelle

Quelle stelle amorose,  
Quei begl'occhi amorosi  
Chi mi scorse ad amare  
Mi scor g'anco a morire

Those love-filled eyes,  
Those amorous stars  
That made me love  
Will make me die.

Ecol silenzio nieghi  
D'ascoltar i miei prieghi.  
Piacciati al men, se taci,  
D'usar in vece di risposta i baci.

- text by Guarini & Parma

7. Zefiro

Zefiro torna e' l bel tempo rimena;                      Gentle wind return and sweet times restore;  
E i fiori a l'erbe sua dolce.                                      Bring back the flowers and the grasses.

- text by Petrarch

Translations adapted from those by Teddy Jefferson

**Henry Purcell**, seventeenth century England's greatest composer, held many posts in the London music scene, including organist at Westminster Abbey, where he is buried. As well as restoring Anglican church music to glory after its decline in the Civil Wars, he served as an organist of the Chapel Royal (a court appointment), and wrote "Welcome Songs" or Odes for various public occasions. He also wrote plenty of secular madrigals and bawdy rounds. *In These Delightful, Peasant Groves* is one of Purcell's most well-known madrigals, and includes some particularly spritely text-painting on the word "laugh."

In these delightful, pleasant groves,  
let us celebrate our happy loves.  
Let's pipe and dance and laugh and sing.  
Thus every happy living thing  
revels in the cheerful spring.

**Claudio Monteverdi's** nine books of madrigals document the transition from the Renaissance to the Baroque. *Hor che 'l ciel e la terra* is from the late Book VIII (1638), *Songs of Love and War (Madrigali guerrieri et amorosi)*. Although divided into two sections, "War" (under which this madrigal falls) and "Love," the theme of love permeates all, and war refers to the skirmishes of courtship. This madrigal by Petrarch shows the baroque developments of recitative-like *parlando* sections, and a strong realized *basso continuo* part, as well as the addition of dramatic string *obbligati*. The madrigals of war are examples of the "agitated" emotional style, which, in his preface to Book VIII, Monteverdi claimed to have invented. He was inspired by the following quote from Plato: "Take up that harmony, which, as it should, imitates the voice and accents of a man going bravely into battle."

Hor che'l ciel e la terra e'l vento tace	Now that heaven, earth, and the wind are silent
E le fere e gli augelli il sonno affrena,	And beasts and birds are bridled by sleep,
Notte il carro stellato in giro mena,	Night leads its starry chariot around,
E nel suo letto il mar senz'onda giace;	And in its bed the sea lies calm;
Voglio, penso, ardo, piango; e chi mi sface	I keep watch, think, burn, weep; and she who is my undoing
Sempre m'è innanzi per mia dolce pena:	Is ever before me to my sweet distress:
Guerra è'l mio stato, d'ira e duol piena;	War is my state, full of wrath and grief;
E sol di lei pensando ho qualche pace.	And only by thinking of her do I find some peace

**Samuel Barber's** career was an early and long-lived success. His music was well-received from his student days at Curtis (he entered in 1924 at age 14). His reputation was burnished by the enduring popularity of the youthful *Adagio for Strings* and the fact that he was championed by Toscanini and others. In 1966 he fell from grace when his opera *Anthony and Cleopatra*,



commissioned for the opening of the new Metropolitan Opera House at Lincoln Center, was a miserable failure. Although often pigeon-holed as neo-Romantic, his music can have a high level of dissonance and a remarkable originality of texture. This is especially true of the numerous choral works. The three songs of *Reincarnations* op.16 (1942) (*The Coolin* is No.3) are central to Barber's choral output, the culmination of his *a cappella* style before he turned to choral/orchestral textures for *The Prayers of Kierkegaard*. *The Coolin* ("The Fair-Haired One") is one of Barber's most expressive and in many ways typical choral works. It contains many textures, from the opening lilting homophony with symbolic harmonic changes (interplay between major and minor), to imitation and duet textures. The pastorale rhythm suggests the call to the countryside, and the languorous quality is appropriate to the sensuous text. A pointillistic texture occurs in the middle section as sopranos sing an ecstatic "ah" melisma which then passes to altos and basses. Meanwhile the phrases "and an eye," "and a hand," "and a sigh," "and a lip," are tossed between tenor and baritone, depicting the dream-like lovemaking of the poem by James Stephens (after the Irish of Raftery). These works were written for the Curtis Madrigal Chorus, which Barber conducted from 1939 to 1941. About this time they were also working on some Monteverdi madrigals which influenced Barber, including *Hor che'l ciel e la terra*.

Come with me, under my coat,  
And we will drink our fill  
Of the milk of the white goat,  
Or wine if it be thy will.

And we will talk, until  
Talk is a trouble, too,  
Out on the side of the hill;  
And nothing is left to do,

But an eye to look into an eye;  
And a hand in a hand to slip;  
And a sigh to answer a sigh,  
And a lip to find out a lip.  
What if the night be black!  
And the air on the mountain chill!  
Where the goat lies down in her track,  
And all but the fern is still!  
Stay with me, under my coat!  
And we will drink our fill  
Of the milk of the white goat,  
Out on the side of the hill!

- James Stephens

*The Star of the County Down* is a famous Celtic folk song which I have enjoyed hearing in performance by Morris County's *Rosetta*, which includes Harmonium's Drew McDonough and John Lamb. When I encountered this gentle jazz version arranged by Howard Goodall (*King Singers' Choral Series*) I couldn't wait to try it out with the Chamber Singers. It is a nice lead-in to two other King Singers arrangements, **John David's** *You Are the New Day* arranged by **Peter Knight**, and the humorous "madrigal" version of **Lennon and McCartney's** *Can't Buy Me Love* arranged by **Keith Abbs**. *You Are the New Day* will be sung by the Lenape Valley Madrigals at the wedding this summer of their director Alyssa Marie Saunders, as it was sung by the Harmonium Chamber Singers at my wedding to Jabez eight June's ago.

### *The Star of County Down*

O Rosie, Rosie, Rosie, Rosie,  
Near to Banbridge Town in the County Down on a morning in July,  
Down a breen green came a sweet caileen, and she smiled as she passed me by.  
Oh, she looked so neat, from her two white feet to the sheen of her nutbrown hair.  
Such a coxin' elf, I'd to shake myself to make sure I was really there.

Oh, from Banry Bay up to Derry Quay and from Galway to Dublin Town,  
No maid I've seen like the brown caileen that I met in the County Down.

O Rosie, Rosie, Rosie, Rosie,  
As she onward sped I scratched my head and I gazed with a feelin' quare,  
There I said, says I, to a passerby, "Who's the maid with the nutbrown hair?"  
Oh, he smiled at me and with pride says he, "That's the gem of Ireland's crown.  
Young Rosie McCann from the banks of the Bann, she's the Star of the County Down."

Oh, from Banry Bay up to Derry Quay and from Galway to Dublin Town,  
No maid I've seen like the brown caileen that I met in the County Down.

Rosie, Rosie, Rosie McCann,  
At the Harvest Fair she'll be surely there so I'll dress in my Sunday clothes,  
And I'll try sheep's eyes and deludtherin lies on the heart of the nutbrown Rose.  
No pipe I'll smoke, no horse I'll yoke, tho' my plough with rust turn brown,  
'Til a smiling bride by my own fireside, sits the Star of the County Down.  
Oh, from Banry Bay up to Derry Quay and from Galway to Dublin Town,  
No maid I've seen like the brown caileen that I met in the County Down.

### *You Are the New Day*

I will love you more than me  
and more than yesterday  
If you can but prove to me  
you are the new day.

Send the sun in time for dawn,  
Let the birds all hail the morning.  
Love of life will urge me say,  
you are the new day.

When I lay me down at night  
knowing we must pay,  
Thoughts occur that this night might  
stay yesterday.

Thoughts that we as humans small  
could slow worlds and end it all  
lie around me where they fall  
before the new day.

One more day when time is running out  
for everyone,  
Like a breath I knew would come I reach for  
the new day.

Hope is my philosophy,  
Just needs days in which to be,  
Love of life means hope for me,  
borne on a new day.

You are the new day.

### ***Can't Buy Me Love***

Can't buy me love, love  
Can't buy me love

I'll buy you a diamond ring my friend  
If it makes you feel all right  
I'll get you anything my friend  
If it makes you feel all right  
I don't care too much for money  
Money can't buy me love

I'll give you all I've got to give  
If you say you love me too  
I may not have a lot to give  
What I've got I'll give to you  
I don't care too much for money  
money can't buy me love

Say you don't need no diamond ring  
And I'll be satisfied  
Tell me that you want the kind of things  
That money just can't buy  
I don't care too much for money  
Money can't buy me love

Can't buy me love  
Everybody tells me so  
Can't buy me love  
No, no , no, no

**Christine Woodbury**, Second Prize Winner in this season's New Jersey High School Student Choral Composition Contest sponsored by Harmonium, is a sophomore at Madison High School where she is a member of the orchestra and chorus. Her first music composition was a comical piece for two violins entitled *Leaky Faucet*. She has since written music for string orchestra and

the choral piece *Spirits Awakening*, which won fourth prize in last year's Harmonium student composition contest. She studies music composition with Paul Somers, violin with Leslie Webster and viola with Margaret Roberts. She is also a cadet teacher of violin. Christine was principal violist for the New Jersey Youth Symphony's Philharmonia last year, and she currently plays violin in the New Jersey Youth Orchestra. She has been a member of the North Jersey Regional Orchestra as well as the New Jersey All-State Junior High Orchestra. Christine has also studied piano and French horn. She has participated in numerous summer music programs, the most recent being at Hartwick College. Besides music, Christine enjoys reading and science, especially chemistry. Christine hopes to be a composer or music teacher.

Christine also wrote the lyrics to her composition *No Cinderella*.

I saw an ad on TV  
For a miracle cream  
That makes you young and beautiful.  
For all eternity.  
For ever and ever and ever and ever so long!  
It's guaranteed to whiten your teeth, while you sleep.

She isn't such a beauty,  
underneath the face lift.  
He isn't so charming after all!  
Appearances don't last forever,  
and you're just in love with the face  
that you saw at the ball.

Beauty and Charming were happ'ly married.  
They knew they had found true love.  
Perfect together for ever and ever and ever and ever so long!  
Now love is fading,  
Happily ever and ever after,  
until death or divorce do us part.

**Kyle Boatwright's** composition *The Rain*, a setting of the poem by Robert Creeley, is the Grand Prize Winner of this season's contest. Kyle is currently a junior at Princeton Day School, where she is an honors student under the instruction of composer/jazz pianist Laurie Altman. She studies piano with Lyubov Berenson and is mentored by choral directors Jan Westrick and Bryce Hayes. An eager school chorus member since third grade, she joined the Princeton Girlchoir as a fifth grader and sang with the choir until her freshman year. Those four years included a tour to Florence, Italy for a workshop and festival with Jean Ashworth Bartle, as well as other festivals which strengthened her musical ability. Since graduation from the choir, Kyle has accompanied them on piano on the Today Show and traveled to Portoroz, Slovenia for a World Piano Conference with piano masters such as Arbo Valdma, Luis de Moura Castro and Tom Perry. Currently she is the student conductor of her school's *a cappella* group, the Overtones, and arranges and directs the majority of their pieces. She also is a part of Princeton Day School's Madrigal Singers, who appeared with Nancy Menk in a mass concert in Carnegie Hall this past November.

Although she defines herself as a musician, Kyle also considers herself a writer, composing poetry and prose under the guidance of poet Judy Michaels. She is also a prominent member of her school's Gay-Straight Alliance and enjoys playing field hockey and hiking when she isn't working with her music.

All night the sound had  
come back again,  
and again falls  
this quiet, persistent rain.

What am I to myself  
that must be remembered,  
insisted upon  
so often? Is it

that never the ease,  
even the hardness,  
of rain falling  
will have for me

something other than this  
something not so insistent -  
am I to be locked in this  
final uneasiness?

Love, if you love me,  
lie next to me.  
Be for me, like rain,  
the getting out

of the tiredness, the fatuousness, the semi-  
lust of intentional indifference.

Be wet  
with a decent happiness.     **- Robert Creeley**

Composer **Matthew Harris**, born in 1956 in New York State, studied at The Juilliard School, New England Conservatory, and Harvard University. His teachers include Elliott Carter, Milton Babbitt, Roger Sessions, and Donald Martino. Mr. Harris has taught at Fordham University and Kingsborough College, CUNY. He lives in New York City, where he works as a musicologist.

Mr. Harris has received two grants in composition from the National Endowment for the Arts; and fellowships from the New York Foundation for the Arts, Tanglewood, Composers Conference at Wellesley, Ives Center, Conductors Institute, and the MacDowell and Yaddo artist colonies. Prizes he won for his works include the Chautauqua Chamber Singers Choral Composition Contest, Georges Enesco International Composition Award, and many others. The Minnesota Orchestra, Houston Symphony, and the Florida, Jacksonville, Chattanooga, Spokane, and Modesto Symphony Orchestras have played his orchestral works. His choral works have been performed by the Dale Warland Singers and New Amsterdam Singers, who performed his music at the televised Three Tenors concert at the Meadowlands. Harmonium Choral Society

performed his *Shakespeare Songs* in the spring 2001 concert of the same name and on a summer 2002 tour of Eastern Europe. It then commissioned and premiered his major Christmas oratorio, *A Child's Christmas in Wales* in December 2002.

Mr. Harris provides the following notes about *Love Songs*: “Unlike my other vocal works, each song of this set has a text by a different poet (Shakespeare, Housman, Burns and Yeats), yet the theme of love binds them together. As I wrote my first men’s choral piece, I was inspired by certain male-vocal models, such as the barbershop quartet, the Irish tenor, and the Beach Boys. *Love Songs* was commissioned and premiered by the Central Bucks-West High School Men’s Choir (in Doylestown, Pennsylvania) in May 2003.”

I. Shall I Compare Thee to a Summer’s Day?  
Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd:  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest;  
So long as men can breath or eyes can see,  
So long lives this, and this gives life to thee.

- William Shakespeare

II. Oh, When I Was in Love with You  
Oh, when I was in love with you,  
Then I was clean and brave,  
And miles around the wonder grew  
How well did I behave.

And now the fancy passes by,  
And nothing will remain,  
And miles around they'll say that I  
Am quite myself again.

- A. E. Housman

III. A Red, Red Rose  
O my luv is like a red, red rose,  
That's newly sprung in June:  
O my luv is like the melodie,  
That's sweetly play'd in tune.

As fair art thou, my bonie lass,  
So deep in luv am I;  
And I will luv thee still, my dear,  
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,  
 And the rocks melt wi' the sun!  
 And I will luve thee still, my dear,  
 While the sands o' life shall run.  
 And fare-thee-weel, my only luve,  
 And fare-thee-weel, a while!  
 And I will come again, my luve,  
 Tho' it were ten thousand mile!  
 And fare-thee-weel, my only luve,  
 And fare-thee-weel, a while!  
 And I will come again, my luve,  
 Tho' it were ten thousand mile!

- Robert Burns

#### IV. A Drinking Song

Wine comes in at the mouth  
 And love comes in at the eye;  
 That's all we know for truth  
 Before we grow old and die.  
 I lift the glass to my mouth,  
 I look at you, and I sigh.

- W. B. Yeats

**Stephen Hatfield**, a native of Canada's Pacific Coast, has lived most of his life in the rain forests of Vancouver Island, where his father is blood brother to the legendary Kwaguitl chief Jimmy Sewid. He is a recognized leader in multiculturalism and musical folklore, an interest which informs many of his compositions, like this arrangement of **Ahe Lau Makani**. The song was written in 1868 by Princess Lili'uokalani ("the Hawaiian Schubert"). Hatfield explains; "Hawaiian love lyrics are often couched in references to nature, and the image of the breeze is a favorite....especially since there are over 150 Hawaiian words for various winds."

He 'ala nei e m~pu mai nei  
 Na ka makani lau aheahe  
 I lawe mai i ku'u nui kino,  
 Ho'opumehana i ku'u poli.

This fragrance wafts my way  
 From the many gentle breezes  
 Brought here to (surround) my entire being,  
 Warming my breast.

E ke hoa o ke ahe lau makani  
 Halihali 'ala o ku'u '~ina

Oh, companion of the many soft breezes  
 Bringing fragrance to my land.

He 'ala nei e moani mai nei  
 Na ka ua noe L\$!\$lehua,  
 I lawe mai i ku'u poli  
 Ho'opumehana i ke aloha.

This perfumed fragrance  
 From the misty Lililehua rain,  
 Brought here to my breast,  
 Warmed by love.

He 'ala nei pu\$sa nei  
 Na ka makani anu kolo nahe  
 I lawe mai nÇ a pili  
 Ho'opumehana i ka mana'o.

This fragrance lightly blowing  
 From the softly blowing wind,  
 Brought here to remain close,  
 Warmed by (my) thoughts.

He 'ala nei e aheahe mai nei  
Na ka leo hone a n~ manu  
I lawe mai a loa'a au  
Ho'opumehana i kou leo.

This gentle fragrance  
From the appealing voices of the birds,  
Brought here and captivating me,  
Warmed by your voice.

I am indebted to Clifford Parish and Pro Nobis Singers for introducing me to this unpublished work by **John Rutter**. In setting the famous folk song *O Waly Waly* over Bach's solo *Cello Suite in G*, he adds some repetition of cello patterns to match the  $\frac{3}{4}$  time of the tune, but notates at the end that "of 44 bars of cello music  $8\frac{1}{3}$  are not by J. S. Bach." John Rutter was born in London in 1945 and studied music at Clare College, Cambridge. His compositions embrace choral, orchestral, and instrumental music, and he has co-edited various choral anthologies including four *Carols for Choirs* volumes with Sir David Willcocks and the *Oxford Choral Classics* series. From 1975 to 1979 he was Director of Music at Clare College, and in 1981 formed his own choir, the Cambridge Singers, as a professional chamber choir primarily dedicated to recording. He now divides his time between composition, conducting, and guest appearances around the world. Rutter's choral works, including his *Requiem* and *Gloria* are frequently performed.

The water is wide, I cannot get o'er  
And neither have I wings to fly  
Give me a boat that will carry two  
and both shall row, my love and I.

O down in the meadow the other day  
a-gath'ring flowers both bright and gay  
a-gath'ring flowers both red and blue  
I little thought what love can do.

I leaned my back up against some oak  
thinking that he was a trusty tree  
but first he bended and then he broke  
and so did my false love to me.

A ship there is and she sails the sea  
she's loaded deep as deep can be  
but not so deep as the love I'm in  
I know not if I sink or swim.  
O love is gentle and love is fine  
and love's a jewel while it is new  
but when it is old it groweth cold  
and fades away like morning dew.

**Elizabeth Alexander** is an internationally performed composer whose catalog includes choral, vocal, chamber and orchestral music for musicians of all ages and abilities. She has written nearly twenty commissioned works for orchestras, choirs, chamber ensembles and solo musicians, and received many national and international grants, awards and fellowships. Her music has been performed by Charleston Symphony Orchestra, Central Wisconsin Symphony



Orchestra, Wisconsin Chamber Orchestra, and Wooster Symphony Orchestra; by new music ensembles such as North/South Consonance, Sounds New, Society for New Music and Music Fix; and by soloists and chamber musicians at music festivals, theatres and universities across the country. Her choral music has been performed by over 100 diverse choirs, including Plymouth Music Series (VocalEssence), Elmer Iseler Singers, Gregg Smith Singers, Common Chords, American Master Chorale, Oregon Repertory Singers, Cayuga Vocal Ensemble, Harmonium Choral Society, and the entire student body of Waunakee Elementary School. She has been a judge for Harmonium's High School Student Composition Contest for several years, led the workshop for the student composers last year, and partnered with Harmonium in an appearance at the Dodge Foundation Poetry Festival in 2000. *Folks, I'm Telling You* shows the influence of jazz piano study on the composer.

Folks, I'm telling you,  
birthing is hard  
and dying is mean -  
so get yourself  
a little loving  
in between.

- Langston Hughes

*Ning Wendete* is a Kenyan love song arranged by **Rosephanye and William Powell**, both associate professors at Philander Smith College in Little Rock, Arkansas. The song is a lament of unrequited love.

Gwendete, yendete niun duki  
Gwendete, dunyendete niun duki  
Ning wendete, dunyendete niun duki  
Akoro dunyenda,  
Niwega unjereh

It is translated "I love you, but you do not love me. How is that? If you do not love me, you had better tell me so."

Harmonium's **Student Partnership Program**, by giving high school singers a chance to interact with a fine adult chorus, seeks to demonstrate to them that participation in choral singing is a lifelong joy. Before tonight's performance, they rehearsed with Dr. Matlack, attended dress rehearsals and met individually with a Harmonium "buddy" of their own voice part. They will fill out questionnaires rating their experience which we hope to share with you in the future. Past participating schools include Madison High School, Parsippany Hills High School, Montville High School and Randolph High School. Many thanks and congratulations to tonight's performers, **Lenape Valley Madrigals, Alyssa Marie Saunders, Director** (and Harmonium soprano).

Raquel Cedeno	Bonnie Hendry	D. J. Oswin
Lindsay Depow	Cari Jones	Tina-Marie Payne
Alex Drach	Cory Klose	Matthew Rut
Kelly Fehn	Jacque Leiva	Allison Schubert
Samuel Garcia	Matthew Neill	Dana Weaver

The Harmonium **New Jersey High School Student Choral Composition Contest** aims to encourage young choral composers, and create new repertoire. The contest was generously funded this year by a grant from the Geraldine R. Dodge Foundation. We are encouraged by the quality of all of the entries. This year each piece was so different and original, it was particularly hard for the judges to pick between them, so we have declared third place a tie: *Lesson One* by **Nanette O'Brien** and *Into the Twilight* by **Dale Trumbore**. These two pieces will be performed at **6:15 p.m. Saturday, June 19 at our Musicianship Workshop Concert** here at Grace Church.

**Third Prize Winner Nanette O'Brien** is a senior at Princeton Day School, where she is an honors student and takes Music Composition with award-winning composer/jazz pianist **Laurie Altman**. She studies violin (which she has played for 13 years) with Dr. Bertram Greenspan at Rowan College and Joan Cordas of Ewing, and is occasionally coached by Herold Klein of the Philadelphia Orchestra. She has also studied jazz violin with bassist Michael Richmond at Rutgers University. In 2003 she was concertmistress of the Greater Princeton Youth Orchestra. She plays first violin in the Philadelphia Youth Orchestra and was a first violin in the Philadelphia Young Artists Orchestra. She is also a first violin in the Chamber Orchestra and quartet at the Center for Gifted Young Musicians at Temple University. She was founder of her school's chamber music program and has been first violinist in her Pathos Quartet for three years. In summer of 2002 and 2003 she attended the famed Quartet Program at Bucknell University and in 2002, Boston University Tanglewood Institute in Lenox, Mass. Last year she was a first violin in the NJ Region II Orchestra and won a seat in NJ All-State Orchestra. Nanette took 2<sup>nd</sup> prize at the Anna B. Stokes Music Scholarship Competition in NJ in 2002 and in 2003 tied for 1<sup>st</sup> place. In April 2002, she organized and performed in a large benefit concert for Habitat for Humanity, raising over \$700 and in 2003 did the same for Isles, Inc., raising over \$1,000. An environmental activist and vegan, Nanette is a member of her school's EnAct and Animal Rights/Veganism clubs. She will attend Northwestern University in the fall.

**Third Prize Winner Dale Trumbore** is a junior at Chatham High School. She has studied composition at the Drew Summer Music program, where she was an honors student in piano in 2002 and 2003, and at the 2003 New Jersey State Teen Arts Young Composers Workshop. Her original composition, *Quartet in E Minor*, recently won first place in the NJ Federation of Music Clubs composition contest (ages 16-18 category) and will advance to the regional competition. Dale also enjoys piano accompaniment and has accompanied soloists and instrumentalists in various musical endeavors, including stage productions and recitals. She is the Soprano I section leader in Chatham High School's Voices, a select *a cappella* soprano/alto singing group, and sings Soprano II in the St. Paul's Chatham choir. Her teacher/sponsor is **Barbara Klemp**.

Finally, the pieces you heard tonight: **Second Prize Winner Christine Woodbury** was sponsored by her composition teacher, **Paul Somers**. **Grand Prize Winner Kyle Boatwright** is another product of **Laurie Altman's** tutelage!

Next year's theme is *Singing!* Please tell your friends, teachers and composition students! Registration will be due in December and manuscripts in February.

Many thanks to this year's judges: **Mark Miller**, organist, church musician, and Harmonium's Composer-in-Residence; **Edward F. Corson**, Harmonium bass, composer, and music software consultant; **Matthew Harris**, New York City Composer whose *A Child's Christmas in Wales* for chorus and chamber orchestra was premiered by Harmonium; **Elizabeth Alexander**, a wonderful composer from Ithaca, NY, who has joined us at the Dodge Poetry Festival; **David Sampson**, Composer-in-Residence for the Colonial Symphony; and **Anne Matlack**, Artistic Director of Harmonium. ALL students who submit manuscripts receive constructive, detailed written evaluations from all judges.