

**Song of Songs**  
**March 5 & 6, 2005**  
**Program Order and Notes**

Duo ubera tua Giovanni Pierluigi da Palestrina (1525-1594)  
I Am the Rose of Sharon William Billings (1746-1800)  
*Soloists: Leslie Adler, Laura Kosmich, Jim Branigan, Murray Spiegel*

Rise Up, My Love, My Fair One Healey Willan (1880-1968)  
Upon Your Heart Eleanor Daley (b. 1955)  
*Semi chorus: Martha Domonkos, Diane Richton, Linda Lancaster, Margaret Persing, Joan Tracy, Kim Williams, Val Davia, Laura Kosmich, Larissa Wohl*

Five Hebrew Love Songs Eric Whitacre (b. 1970)  
I. Temuna *A picture*  
II. Kala kalla *Light bride*  
III. Larov *Mostly*  
IV. Eyzeh sheleg! *What snow! Deborah Wohl, soloist*  
V. Rakut *Tenderness*

O Sacrum Convivium Matthew Harris (b. 1956)  
Come, Let Us Chime (Wedding Song) Matthew Harris

Wedding Cantata Daniel Pinkham (b.1923)  
I. Rise Up, My Love *Barbara Armenti, soprano; Ken Hess, tenor*  
II. Many Waters  
III. Awake, O North Wind  
IV. Epilogue: Set Me As A Seal

INTERMISSION

Veni, dilecte mi (Come, My Beloved) Heinrich Schütz (1585-1672)  
Dodi Li (My Beloved Is Mine) Israeli Song, arr. David Morse  
Have You Seen the White Lily Grow Irving Fine (1914-1962)  
Votic Wedding Songs Veljo Tormis (b. 1930)  
1. Morsja vihtlemine (The Ritual Whisking of the Bride)  
2. Pulmaliste saabumine (Arrival of the Wedding Guests)  
4. Veimevaka jagamine (Distributing the Dowry Chest)

*Kathy Ornstein, soprano; Laura Kosmich, alto*

HARMONIUM CHAMBER SINGERS

Shen khar venakhi (My Vineyard) *men* Georgian Wedding Song, arr. Zakhary Paliashvili  
Kak pri vechere Russian Wedding Song,  
(On the Eve of the Wedding) *women* arr. Vadim Prokhorov (b.1946)

See the Chariot at Hand Ralph Vaughan Williams (1872-1958)

Five Mystical Songs *Mark Hewitt, baritone* Ralph Vaughan Williams

1. Easter
2. I got me flowers
3. Love bade me welcome
4. The Call
5. Antiphon

Ma No Efe Dusime Traditional Ghanaian, arr. Paschal YaoYoungue  
(I'll Be By Your Right Hand)

Instrumentalists: Ruth Zumstein, violin; TBA, violin; Margaret Roberts, viola; Joan Tracy, piano; Brent Lewis, cello  
Dance Instructor: Randi Spiegel

The *Song of Songs* follows the book of *Ruth* in the Hebrew Bible. Also known as the *Song of Solomon*, it is filled with lyrics that celebrate love. Some scholars have tried to make the erotic poetry more “sacred” by an allegorical approach: God’s love for Israel, or Christ’s love for the Church. It may be a collection of lyrics celebrating love that was intended for wedding rituals. The intense style may have roots in ancient Egyptian love poetry. In any case, its beautiful and unusual vocabulary of flora, fauna and body parts contains over 50 words found nowhere else in scripture. The evocative language of the texts has appealed to composers throughout the ages, happy to explore the “marriage” between sacred and sensual. Those works in this concert not based on *Song of Songs* texts explore more themes of married love.

Most of **Palestrina**’s compositions are sacred vocal music, exemplifying pure counterpoint and dedicated to the spiritual ideals of the Counter Reformation. With *Duo ubera tua* he applies his art to the amazing imagery of this text which worships the female beloved:

Duo ubera tua,  
sicut duo hinnuli, gemeli capreae;  
colum tuum sicut turris eburnea,  
oculi tui sicut piccinae in Hesebon,  
quae sunt in porta filiae multitudinis;  
nasus tuus sicut turris Libani,  
quae respicit contra Damascum;  
caput tuum ut Carmelus,  
et comae capitis tui sicut purpura;  
regis iuncta canalibus.

The two breasts are  
like two young roes that are twins;  
thy neck is as a tower of ivory;  
thine eyes like the fishpools in Heshbon,  
by the gate of Bathrabbim;  
thy nose is as the tower of Lebanon  
which looketh toward Damascus;  
thine head upon thee is like Carmel,  
and the hair of thine head like purple;  
the king is held in the galleries.

Song of Songs: 7:3-7

Lawrence Bennett provides the following notes on *I Am the Rose of Sharon*: “**William Billings** was perhaps the most gifted composer to emerge from the New England “singing-school” tradition. Although by trade a tanner, he seems to have devoted most of his energy to composing, teaching and publishing music. *I Am the Rose of Sharon* consists of selected verses from the

*Song of Songs*. The dramatic situation created in the original Biblical text is that of the lover waiting for her beloved. It appeared in Billing's second publication, *The Singing Master's Assistant* (Boston, 1778). The piece contains most of the characteristics of Billings' style – a penchant for melodic writing in each of the parts, sensitivity to the text, and a sprinkling of unorthodox harmonies, including open-fifth cadences and sets of parallel fifths." This text is also a wonderful example of some of the sexual "food" imagery of the *Song of Songs* (2:1-5, 7-8, 10-11).

I am the rose of Sharon and the lily of the valleys.  
As the lily among the thorns, so is my love among the daughters.  
As the apple tree among the trees of the wood,  
So is my beloved among the sons.  
I sat down under his shadow with great delight,  
And his fruit was sweet to my taste.

He brought me to the banqueting house;  
His banner over me was love.  
Stay me with flagons; comfort me with apples, for I am sick of love.  
I charge you, O ye daughters of Jerusalem,  
By the roes and by the hinds of the field,  
That you stir not up nor awake my love till he please.

The voice of my beloved! Behold he cometh,  
Leaping upon the mountains, skipping upon the hills.  
My beloved spake, and said unto me:  
Rise up, my love, my fair one, and come away.  
For, lo, the winter is past; the rain is over and gone.

Anglican composer **Healey Willan** is one of the twentieth century's most influential church musicians. Born near London where he began his career, he moved to Toronto in 1913, and later became an important teacher at the University of Toronto, and organist/choirmaster at various churches. His music is infused with an understanding of Renaissance music, choral tone and plainsong. Willan was commissioned to write the homage anthem *O Lord, Our Governor* for the coronation of Elizabeth II in 1953, the first nonresident of Britain to be so honored. He was a member of the Arts and Letters Club of Toronto for more than 50 years, for whom he quipped "I am English by birth, Irish by extraction, Canadian by adoption, and Scotch by absorption." ***Rise Up, My Love, My Fair One*** is a gem, No. 5 from *Liturgical Motets 1929*, one of the most represented sections of the *Song of Songs* text in this program (2:10-12).

Rise up, my love, my fair one, and come away;  
for, lo, the winter is past, the rain is over and gone;  
the flowers appear upon the earth;  
the time of the singing of birds is come;  
arise, my love, my fair one, and come away.

**Eleanor Daley** is a Canadian composer, performer, and accompanist. She received her Bachelor of Music Degree in Organ Performance from Queen’s University in Kingston, Ontario, and holds diplomas in both organ and piano from the Royal Conservatory of Music in Toronto and Trinity College in England. She has been the Director of Music at Fairlawn Heights United Church in Toronto since 1982. During that time she has established a thriving choral program for which much of her choral music has been composed. Ms. Daley’s *Requiem* was awarded the National Choral Award for Outstanding Choral Composition of the Year in 1994 by the Association of Canadian Choral Conductors (ACCC), and is available on the Harmonium CD, *Past Life Melodies*. *Upon Your Heart* was commissioned by Dr. Thomas Porter and dedicated to his wife Doreen on the occasion of their 45th wedding anniversary, September 4, 1999. It sets *Song of Songs* 8:6-7 as well as a New Testament passage from *John’s Gospel* (15:9-12) often read at weddings.

Set me as a seal upon your heart,  
as a seal upon your arm,  
for love is strong as death.

Many waters cannot quench love,  
neither can the floods drown it.  
If you keep my commandments,  
you shall abide in my love,  
Love one another as I have loved you,  
Then shall your joy be complete.

**Eric Whitacre** received his M.M. in composition from the Juilliard School of Music, studying with John Corigliano and David Diamond. He has become one of America’s youngest widely commissioned, published and performed choral and symphonic composers, and an accomplished conductor and clinician. He is composer-in-residence of the Pacific Chorale in California. Eric Whitacre has received composition awards from ASCAP, the Barlow International Foundation and the American Composers Forum. His *Cloudburst*, for mixed chorus, piano, hand bells and percussion, received first prize in the American Choral Directors Association’s “Composers of the Future” competition.

*Five Hebrew Love Songs* (2002) fits into the “married love” theme of this concert. The poems by soprano and poet Hila Plitmann are short “postcards” in the native tongue of Plitmann, who was born and raised in Jerusalem. Whitacre explains, “Each of the songs captures a moment that Hila and I shared together. *Kala kalla* (which means “light bride”) was a pun I came up with when she was first teaching me Hebrew. The bells at the beginning of *Eyze Sheleg!* are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral. These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife, Hila Plitmann.” Originally conceived as “troubador” songs for traveling soprano (Plitmann), violin (Freidemann Eichhorn) and piano (Whitacre), they now exist in several forms, including this version for SATB chorus, piano and violin.

I. Temuna

Temuna belibi charuta;  
Nodedet beyn or uveyn ofel:  
Min dmama shekazo et gufech kach ota,  
Usarech al pana'ich kach nofel.

II. Kala kalla

Kala kalla  
Kula sheli,  
la la la la la la la la.  
U'vekalut  
Tishak hi li!  
La la la la la la la la.

III. Larov

"Larov," amar gag la'shama'im,  
"Hamerchak shebeyneynu hu ad;  
Ach lifney zman alu lechan shna'im,  
Uveyneynu nishar sentimeter echad."

IV. Eyze sheleg!

Eyze sheleg!  
Kmo chalomot ktanim  
Noflim mehashama'im.

V. Rakut

Hu haya male rakut;  
Hi hayta kasha.  
Vechol kama shenista lehishaer kach,  
Pashut, uvli siba tova,  
Lakach ota el toch atzmo,  
Veheniach  
Bamakom hachi rach.

I. A Picture

A picture is engraved in my heart;  
Moving between light and darkness:  
A sort of silence envelopes your body,  
And your hair falls upon your face just so.

II. Light bride

Light bride  
She is all mine,  
la la la la la la la la.  
And lightly  
She will kiss me!  
La la la la la la la la.

III. Mostly

"Mostly," said the roof to the sky,  
"the distance between you and me is endlessness;  
But a while ago two came up here,  
and only one centimeter was left between us."

IV. What snow!

What snow!  
Like little dreams  
Falling from the sky.

V. Tenderness

He was full of tenderness;  
She was very hard.  
And as much as she tried to stay thus,  
Simply, and with no good reason,  
He took her into himself,  
And set her down  
in the softest, softest place.

Composer **Matthew Harris** is one of Harmonium's favorite local composers. We have performed several of the Manhattan musicologist's compositions over the seasons. We commissioned and premiered his major Christmas Oratorio, **A Child's Christmas in Wales**, text by Dylan Thomas of course, in 2002; and the Harmonium men sang the New Jersey premiere of his *Love Songs* last spring. Today we perform his *O Sacrum Convivium*, the first verse of a poem written by Saint Thomas Aquinas. This communion motet is cast in a serious contemporary idiom, but with restrained dissonances.

O sacrum convivium!  
In quo Christus sumitur,  
recolitur memoria passionis ejus,  
mens impletur gratia,  
et futurae gloriae nobis pignus datur.  
Alleluia.

O sacred banquet!  
At which Christ is received,  
the memory of his passion is renewed,  
our souls are filled with grace,  
and a pledge of future is given to us.  
Alleluia.

In 1998 **Harris** composed a three-act opera *Tess*, which he based on Thomas Hardy's novel "Tess of the d'Urbervilles." Set on a dairy farm on a May morning in late nineteenth-century England, the wedding chorus *Come, Let Us Chime* is heard offstage after Tess accepts Clare's proposal of marriage. Both the text and music are by the composer.

Come, let us chime the bells away,  
Let there be joy this blessed day.  
Come let us sing our nuptial songs,  
Let there be love where love belongs.

Solemnly pledging their vows,  
See them side by side.  
Lifting the veil from her eyes,  
The groom takes the bride;  
Then are the two united in bliss  
With a kiss.

Come, let us chime the bells away,  
Let there be joy this blessed day.  
Come let us sing our nuptial songs,  
Let there be love where love belongs.  
Ding-dong, ding-dong, nuptial song.

**Daniel Pinkham** is still a prolific composer after a long career as organist, harpsichordist, and teacher (New England Conservatory). He is known for his “meticulous setting of language to render it as comprehensive as possible in performance” (DeBoer & Ahouse 1988). Pinkham is Music Director Emeritus of historic King’s Chapel in Boston where he actively served from 1958 until 2000. His output includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos and other works for orchestra and solo instruments, including piano, piccolo, trumpet, violin, harp and organ; theater works and chamber operas; chamber music; electronic music; and twenty documentary television film scores.

*Wedding Cantata* (1958) for piano and chorus is an example of the composer’s early lyrical/modal style. In the first movement, leaping intervals, driving rhythms, and syncopations evoke the ebullience of young love. In the second movement, the strength of love is illustrated through the use of a strict canon. Men and women alternate and then make a canon as well out of the third movement’s rousing fanfare-like theme. The last movement is an intimate motet.

I. Rise Up, My Love (Song of Songs 2:10-12; 6:1-3)

Rise up, my love, my fair one, and come away.

For, lo! The winter is past  
And the rain is over and gone;

The flow’rs appear on the earth;  
The time of the singing of birds is come,  
And the voice of the turtle is heard in the land.

Whither is my beloved gone,  
O thou fairest among women?  
Whither is thy beloved turn’d aside?  
That we may seek him with thee.

My beloved is gone down into his garden,  
To the beds of spices, to feed in the gardens,  
And to gather lilies.

I am my beloved’s,  
And he is mine.  
My beloved is mine.

II. Many Waters (Song of Songs 8:7)

Many waters cannot quench love.

III. Awake, O North Wind (Song of Songs: 4:16)

Awake, O north wind; and come, thou south;  
Blow upon my garden, that the spices may flow out.  
Let my beloved come into his garden,  
And eat his pleasant fruits.

IV. Epilogue: Set Me As a Seal (Song of Songs 8:6)

Set me as a seal upon thine heart,  
As a seal upon thine arm:  
For love is strong. Amen.

**Heinrich Schütz** brought the new Italian style of his teacher Gabrieli back to Germany. Schütz' large-scale choral works are Venetian and many-choired, his text painting and counterpoint masterful. As well as large double and triple chorus works, he wrote smaller but no less profound works for the reduced forces necessitated by the devastation of the 30 Years' War. In *Veni, dilecte mi*, a four-voiced grouping in almost any combination of voices and instruments alternates with a duet, finally coming together at the end with the delightful hiccuping word-painting of "inebriamini!" ("let's drink too much!").

Veni, veni, dilecte mi,	Come, come, my beloved,
in hortum meum,	into my garden,
ut comedas pretiosum fructum tuum.	to eat your precious fruit.

Venio, venio, soror mea sponsa,	I am come, I am come, my sister, my spouse,
in hortum meum,	into my garden,
et messui myrrham meam	and gathered my myrrh
cum aromatibus meis.	with my spice.

Comedi favum meum cum melle meo,	I have eaten my honeycomb with my honey,
cum lacte meo vinum meum bibi.	I have drunk my wine with my milk,
Comedite, delecti, et bibite, amici,	Eat, my beloved, and drink, friends,
et inebriamini, carissimi.	and become intoxicated, my beloved one.

Song of Songs: 4:16, 5:1



**David Morse**, who lives in Israel, is cousin to our Vice-President, Rob Morse. This sensuously harmonized setting of the famous folk song *Dodi Li*, is from a two-volume collection of Israeli songs, *Distant Voices*, arranged by Morse.

Dodi li vaani lo  
haroeh bashoshanim

My beloved is mine and I am his;  
he tends his flock among the lilies.

Mizot ola min hamidbar mi zot ola  
mekuteret mor, mor ulevona, mor ulevona

Who is this that cometh up from the wilderness,  
decked with myrrh, myrrh and frankincense?

Libavtini achoti chala  
libavtini chala

Thou hast ravished my heart,  
my sister, my spouse.

Uri tsafon uvoi teiman

Awake, o north wind; and come, thou south.

Song of Songs: 2:16, 3:6, 4:9,16

Aaron Copland wrote of **Irving Fine** that his music "wins us over through its keenly conceived sonorities and its fully realized expressive content," praising it for "elegance, style, finish and a convincing continuity." Virgil Thomson cited an "unusual melodic grace." Fine's small but perfectionistic output shows the influence of such diverse sources as neoclassical Stravinsky, Copland and Romantic expression. He studied composition with Nadia Boulanger and Walter Piston; and was also an accomplished choral conductor, studying with Archibald Davidson and Koussevitsky, and directing the Harvard Glee Club. Among Fine's honors were two Guggenheim Fellowships, a Fulbright Research Fellowship, a National Institute of Arts and Letters award, and a New York Music Critics' Circle award. *Have You Seen the White Lily Grow* (1951) is an exquisite little *a cappella* work on a text by Ben Jonson, dedicated to Lorna Coole de Varon and the New England Conservatory Chorus.

Have you seen the white lily grow?  
Before rude hands have touched it?  
Have you seen the fall of the snow  
Before the soil hath smutched it?

Have you felt the wool of beaver  
Or swan's-down ever?  
Have you tasted the bag of the bee?  
O so fair, o so soft, so sweet is she!

Have you heard?

Have you felt the white lily?

Have you seen the white lily grow?

The Estonian composer **Veljo Tormis** was trained in organ, choral conducting and composition at the Moscow Conservatory. Much of his output is choral, and concerned with preserving the ancient folk songs of Estonians and other Balto-Finnic peoples. *Votic Wedding Songs* is a set from an extended cycle *Forgotten Peoples*, which also sets music of Livonian, Izhorian, Ingrian Finnish, Vespian and Karelian folklore. The series took 20 years to complete, and included expeditions into former Ingrian territory where Tormis heard the last remaining Votic and Izhorian singers.

1. Morsja vihtlemine

Tsulpii, tsulpii.

tsulpii, tsulpii, sisoiseni,

tsulpii, tsulpii, sisoiseni,

kolmoo koivuu ohasaizolla,

kolmoo koivuu ohasaizolla,

viijjee vitsaa varpaizolla,

viijjee vitsaa varpaizolla.

Ojavesi se onnossi,

ojavesi se onnossi,

jokivesi se jovvussi,

jokivesi se jovvussi,

merivesi meeloizossi,

merivesi meeloizossi,

a lahevesi lahossi,

a lahevesi lahossi.

2. Pulmaliste saabumine

Avatkaa viroo verajad,

avatkaa viroo verajad,

avatkaa viroo verajad!

Viroo vooraad va tullaa,

viroo vooraad va tullaa.

1. The Ritual Whisking of the Bride

Whisk, whisk.

whisk, whisk yourself, my little sister,

whisk, whisk yourself, my little sister,

with three birch twigs,

with three birch twigs,

with five thin switches

with five thin switches.

The water from the brook is for luck,

the water from the brook is for luck,

the water from the river for strength,

the water from the river for strength,

the water from the sea for wisdom,

the water from the sea for wisdom,

the water from the spring for success,

the water from the spring for success.

2. Arrival of the Wedding Guests

Open the Estonian gates,

open the Estonian gates,

open the Estonian gates!

The Estonian guests are coming,

the Estonian guests are coming.

Tulovad Loojaa joukkuinee,  
Jumalaa pereheinee.

Terve tultua tuppaa  
enne nahtua vattsia,  
risitettua rahvahassa!  
Terve tupa, kolmi kolkkaa,  
kolmi kolkkaa, melja nurkkaa.  
Laki lahnaasoomussiissa,  
silta pantu spiulissa,  
kiukka on mereetsivassa,  
arina anoomunissa.

Avatkaa viroo verajad!  
Avatkaa viroo verajad!

4. Veimevaka jagamine  
Suuri kiitoz langoloo, langoloo,  
suuri kiitoz langoloo, langoloo  
i passibo kulloloo, kulloloo,  
i passibo kulloloo, kulloloo  
uvaa lahjaa antomasso, antomasso,  
uvaa lahjaa antomasso, antomasso,  
i paropaa lupamasso, lupamasso,

Kuhoo paan va lahjojani, lahjojani,  
Paan va kuussi kuumottoomaa, kuumottoomaa.  
paivuessi paissamaa, paissamaa.

They're the Creator's kinsfolk,  
They're God's family.

Welcome to our home,  
familiar folk,  
the christened folk!  
Good morning chamber, three corners,  
three corners, four nooks!  
The ceiling's made of bream scales,  
the floor's made of onions,  
the stove's built of sea pebbles,  
The earth it is of goose's eggs.

Open the Estonian gates!  
Open the Estonian gates!

4. Distributing the Dowry Chest  
Many thanks, my in-laws, my in-laws,  
many thanks, my in-laws, my in-laws  
and thanks to you, my honey, my honey,  
and thanks to you, my honey, my honey  
for giving me a good gift,  
for giving me a good gift,  
for promising even a better one.

Where shall I put my gifts, my gifts?  
Like the moon I'll put them to shine, to shine.  
instead of the sun to shine, to shine.

***Shen khar venakhi (My Vineyard)***, a thirteenth-century wedding song from the Georgian Republic, appears in a collection entitled *Gruzinskie narodnye pesni*, (“Georgian folksongs”) compiled by Chidzhavadze and Tsarareishvili (Moscow Music, 1964). The following notes on this song were compiled by Jameson Marvin. Conceived as an introduction to the rich history of Georgian vocal music, the collection reveals a highly diverse picture of the musical, poetic, linguistic, and stylistic characteristics of Georgian folk literature. The collection is organized into various genres: work songs, calendar songs, lullabies, wedding songs, humorous songs, dance songs, lyric songs, epic and historic songs. *Shen khar venakhi* appears among the wedding songs as No.15 of the 60 songs, all but two of which are set for male chorus.

**Zakhary Paliashvili** (1871-1933), a Georgian composer, teacher, and ethnomusicologist, has harmonized most of the Georgian folk songs in this collection “according to the principles of 13th century Georgian improvisatory style.” The original melody appears in the second tenor part, supported strongly by the “burdon” or bass (“which should be the strong point of all songs”), while the first tenor improvises with slow notes or parallel “harmonizing” notes above the melody. The AAB form of *Shen khar venakhi* consists of two verses and a refrain which draw parallels between nature and love, blending images of the beauty of a vineyard and the beauty of the beloved.

Shen khar venakhi a khlad akh va vebuli.      My vineyard is luxuriantly in blossom.  
 Nor chi ketili edems shina nerguli.              Thou art my own, my paradise.  
 Datavitvisit Mze khar ga bur tskhin vebuli.      Thou art the most beautiful fruit of my garden.

Transliteration and translation by Eva Shraiman

**Vadim Prokhorov**, pianist, conductor and composer who emigrated from Russia in 1987, provides the following notes for his work *Kak pri vechere (On the Eve of the Wedding)*: “The traditional Russian peasant wedding ceremony was actually a performance resembling a complex and grandiose comic-dramatic play which included a variety of musical genres. The song *On the Eve of the Wedding* was sung during *devichnik*, where the bride bids farewell to the freedom of a maiden’s life and to her girlfriends. It is a lament -- most often marriage was based not on love but economic considerations; thus, the impending marriage was regarded not as a happy event, but as a farewell to loved ones and final separation from a true beloved.

<p>Kak pri vechere bilo vechere,          pri poslednem chasu vremekhke,          na Ari ninom na devishnike priletali sizi golubi.          S golubiami priletal siuda mlad yasen sokol...          Priletal on na okoshechko, na okoshechko          na kosiashchato, na priboinu serebrianu.          Uvidala, usmotrela rodna sestritsa yevo:          “Ti rodimaya, svet Ivanovna,          prigolub yevo, movo sokola...          Prigolub, prigolub yevo!”          “Ya bi rada, prigolubila, moyo serdtse ne vorotitsa.          Beli ruchenki opuskayutsa, rezvi nozhenki otnialis...”</p>	<p>On the eve of the wedding, at the last hour,          as the girls gathered to bid farewell to Arina,          a flock of grey doves came flying.          With them came a fair young falcon,          who alighted upon the silver-clad window sill.          Seeing him, the bride’s sister cried out:          “Dearest sister, Arina Ivanovna,          bid the falcon welcome!          Caress your precious sweetheart!”          “I would gladly caress him,          but my heart would never be the same,          my arms grow heavy, and my legs grow numb.”</p>
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The prolific **Ralph Vaughan Williams** is considered the personification of Englishry in music. The influences on his style, ranging from Debussy to folk music, a violinist's feeling for melody, and experiments with modern dissonances were tempered always by sincerity and a desire that his works grow out of his life and experience. *See the Chariot at Hand*, subtitled *Wedding Chorus*, sets the same Ben Jonson poem as did Irving Fine. It is a chorus from *In Windsor Forest*, a cantata itself drawn from the opera *Sir John in Love*. The pastoral writing and impressionist influences of Debussy and Ravel remind us of Vaughan Williams' famous *Serenade to Music*.

See the chariot at hand here of Love,  
Wherein my lady rideth!  
Each that draws is a swan or a dove,  
And well the car Love guideth.  
As she goes, all hearts do duty  
Unto her beauty;  
And enamoured do wish, so they might  
But enjoy such a sight,  
That they still were to run by her side,  
Through swords, through seas, whither she would ride.

Do but look on her eyes, they do light  
All that Love's world compriseth!  
Do but look on her hair, it is bright  
As love's star when it riseth!  
Do but mark, her forehead's smoother  
Than words that soother her;  
And from her arched brows such a grace  
Sheds itself through the face,  
As alone there triumphs to the life  
All the gain, all the good, of the elements' strife.

Have you seen but a bright lily grow  
Before rude hands have touched it?  
Have you marked but the fall of the snow  
Before the soil hath smutched it?  
Have you felt the wool of the beaver,

Or swan's down ever?  
Or have smelt of the bud of the brier,  
Or the nard in the fire?  
Or have tasted the bag of the bee?  
O so white, O so soft, O so sweet is she!

***Five Mystical Songs*** set poems of George Herbert (1593-1633) often used as Easter or wedding texts. Like the *Song of Songs* these are love poems which function allegorically as a relationship between God or Christ as Love, and the believer as the beloved. The composition exists in many orchestrations, from full orchestra to organ. Tonight we will explore the string quartet and piano version of this well loved early (1911) work.

### 1. Easter

Rise, heart; thy Lord is risen. Sing his praise  
Without delays,  
Who takes thee by the hand, that thou likewise  
With him may'st rise:  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The cross taught all wood to resound his name,  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long:  
Or since all music is but three parts vied,  
And multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

2. I got me flowers

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sun arising in the East,  
Though he give light, and the East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss:  
There is but one, and that one ever.

3. Love bade me welcome

Love bade me welcome; yet my soul drew back,  
    Guilty of dust and sin.  
But quick-eyed Love, observing me grow slack  
    From my first entrance in,  
Drew nearer to me, sweetly questioning,  
    If I lack'd any thing.

“A guest,” I answer'd, “worthy to be here:”

    Love said, “You shall be he.”

“I the unkind, ungrateful? Ah, my dear,

    I cannot look on thee.”

Love took my hand, and smiling did reply,

    “Who made the eyes but I?”

“Truth, Lord; but I have marr'd them: let my shame

    Go where it doth deserve.”

“And know you not,” says Love, “who bore the blame?”

“My dear, then I will serve.”

“You must sit down,” says Love, “and taste my meat:”

So I did sit and eat.

4. The Call (chorus tacet)

5. Antiphon

Let all the world in every corner sing,

My God and King.

The heavens are not too high,

His praise may thither fly:

The earth is not too low,

His praises there may grow.

Let all the world in every corner sing,

My God and King.

The Church with Psalms must shout,

No door can keep them out:

But above all, the heart

Must bear the longest part.

Let all the world in every corner sing,

My God and King.

The parents of **Dr. Paschal Yao Younge**, a Ghanaian, were musicians who introduced him to both Western and traditional Ghanaian musical instruments starting at age three. Throughout his life he has continued to study Ghanaian culture and traditions, and perform both Western and Ghanaian music. He is Assistant Professor of Music and Director of the World Music Center and African Music Studies program at West Virginia University. He also directs the university's African Drum and Dance Ensemble and is coordinator of the annual International Summer Programs in World Music and Dance.



In Ghana, as in most of Africa, music is woven throughout every part of life. Songs commonly teach the mores of the society, with short phrases or proverbs acting as a kind of cultural shorthand to stimulate reflection on the deeper meanings evident to those who have been raised in the society. Many of these songs are sung by drummers and chorus to accompany dancing. ***Ma No Efe Dusime (I'll Be By Your Right Hand)*** is one of these. As with many folk songs from Ghana, the meaning of ***Ma No Efe Dusime*** should not be understood for its literal translation only. The song reflects on the virtues of love and care. Its proverbial meaning is that “perfect love should be made available in time of good and bad.” (The notes above by Dr. Younge.)

Ma no efe dusime,

Ma tso miabo, da de fe ko me,

dusime.

I will be at your right hand side,

I will place my left arm on your neck,

your right hand side.