

## A WEALTH OF BLESSINGS, MARCH 2006 – PROGRAM ORDER

- Buccinate in neomenia tuba  
Harmonium Choral Society and Chamber Singers
- Giovanni Croce (1557-1609)
- Jubilate Deo, omnis terra  
Reveycy venir du Printemps  
A Little Child Shall Lead Them  
VΔrvindar friska
- Orlando di Lasso (c.1532-1594)  
Claude Le Jeune (1528-1600)  
Daniel Gawthrop (b. 1949)  
Traditional Swedish,  
arr. Sheena Phillips (b. 1958)
- Harmonium Chamber Singers
- The Tiger  
Marienwürmchen
- Whalechant  
Tecolote
- Quartet: Hattie Briggs, Billy Eckert,  
Courtney Johnson, Eric Roper
- Shiru
- New Jersey Youth Chorus Intermediate Choir, Noel Werner, Director
- Sherri Porterfield (b. 1958)  
German Folksong,  
arr. Johannes Brahms (1833-1897)  
Nancy DeVries  
Spanish Lullaby,  
arr. Victoria Ebel-Sabo (b. 1957)
- Allan Naplan (b. 1972)
- Hozhonji Song
- Navajo Song,  
arr. Lee Kesselman (b. 1951)
- Combined Choirs
- Psalm 23  
Motet VI: Lobet den Herrn, alle Heiden
- Paul Basler (b. 1963)  
J.S. Bach (1685-1750)
- Harmonium Choral Society

### INTERMISSION

- Benedicite
1. O all ye works of the Lord  
2. Green Things  
3. Sun and Moon  
4. Badgers and Hedgehogs  
5. Ice and Snow  
6. Whales and Waters
- Andrew Carter (b. 1939)  
7. Butterflies and Moths  
8. Thunder and Lightning  
9. Spirits and Souls  
10. Grannies and Grandads  
11. O let the earth bless the Lord
- Combined Choirs

Orchestra:  
Piano: Joan Tracy    Organ: Phil Steffani    Violin: Rebecca Harris    Cello: Daryl Goldberg  
Bassoon: Wendy Large    Horns: Ann Mendoker, Lee Ann Newland    Trumpet: David Sampson  
Timpani: Judy Hirshman    Percussion: John Leister    Harp: Merynda Adams

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Welcome to our spring concert in which all creatures great and small, old and young, celebrate all creatures of the earth. What an appropriate theme for joining our voices with our guests, the young singers of the New Jersey Youth Chorus's intermediate chorus. These 4th through 6th graders from all over the state rehearse weekly and show forth their unmistakable love of singing.

Harmonium opens the concert with **Giovanni Croce's** double choir motet, *Buccinate in neomenia tuba* (*Blow the trumpet in the new moon*). Croce got his start like many great composers, in the choir! He was a boy chorister in Venice at the famous St. Mark's Cathedral. The architecture of this grand space with its many balconies inspired a kind of double-choir, spatially separated music called *cori spezzati*. Croce sang under Zarlino, was assistant choir director under Donato, and became *maestro di capella* when Donato died. Croce died in 1609 and Monteverdi took the job in 1613. *Buccinate in neomenia tuba* is for two fairly equally voiced SATB choirs, with phrases that alternate, yet overlap. There is a lot of text painting, like the insistent eighth notes on "in voce tubae" (with the sound of trumpet) and the sweeping melismas (running notes) on the word "cantate" (sing).

Buccinate in neomenia tuba  
in insigni die solemnitatis vestrae.  
Alleluia.

Blow the trumpet in the new moon  
on the occasion of our solemn feast.  
Alleluia.

Alleluia, in voce exultationis.  
In voce tubae corneae,  
exultate Deo adiutori nostro.  
Alleluia.

Alleluia, with a sound of exultation.  
With the sound of trumpets,  
sing praises to God our judge.  
Alleluia.

Alleluia, jubilemus Deo,  
in chordis et organo,  
in tympano et choro  
cantate, et exultate et psalite.  
Alleluia.

Alleluia, praise God,  
with timbrels and organs,  
with drums and voices  
sing, and praise Him with the harp.  
Alleluia.

**Orlando di Lasso** also began life as a boy soprano. In fact, he had such a beautiful singing voice 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 truly international in scope, and range from German part-songs to ribald Italian madrigals and French love songs to Latin Masses and motets. *Jubilate Deo, omnis terra* (*Praise God, all the earth*) shows his mastery of counterpoint, expression, and attention to the text.

Jubilate Deo omnis terra,  
Servite Domino in laetitia:  
intrate in conspectu ejus in exultatione;  
quia Dominus ipse est Deus.

Praise God all the earth.  
Serve the Lord with gladness:  
come into his presence with praise;  
for the Lord he is God.

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In 1570, Jean Antoine de Baif, a leader of the group of poets known as the Pleiade, established the *Académie de poésie et musique* to perform and teach the new art of *musique mesurée*, in which long and short syllables of *vers mesurés* (poetry) are strictly set to notes of long or short duration. **Claude Le Jeune**, court composer to Henry IV of France, became the most creative composer within this restrictive style. Rather than being stifled by the chordal texture which resulted from this type of composing, Le Jeune enlivened his *chansons* with melismas and varying textures. In *Reveyez venir du Printemps (Spring comes again)* the bouncy refrain alternates with verses for duet, trio, quartet and quintet. The text explores the reaction of all nature to the return of spring.

*Reveyez venir du Printemps  
L'amoureuse et belle saison.*

Spring comes again  
the season of love and beauty.

Le courant des eaux recherchant  
Le canal d'été s'éclaircit;  
Et la mer calme de ses flots  
Amollit le triste courroux;  
Le canard s'égai' se plongeant,  
Et se lave "coin" dedans l'eau;  
Et la gru' qui fourche son vol  
Retraverse l'air et s'en va. / *Reveyez ...*

The water's current seeks again  
its summer channel and is clear;  
and the calm sea with its waves  
mollifies its unhappy turbulence.  
The duck delights in diving  
and bathes and preens itself in the water.  
And the crane with its broken flight,  
Criss-crosses the sky and flies away.

Le Soleil éclaire luisant  
D'une plus sereine clarté;  
Du nuage l'ombre s'enfuit,  
Qui se jou' et court et noircit.  
Et forêts et champs et coteaux,  
Le labeur humain reverdit,  
Et le pré découvre ses fleurs. / *Reveyez ...*

The sun shines brightly  
with a most serene radiance.  
It chases the shadows from the clouds  
which play and run and darken.  
Forests and fields and slopes  
human labor makes green again,  
And the meadow unveils its flowers.

De Vénus le fils Cupidon  
L'univers semant de ses traits,  
De sa flamme va réchauffer,  
Animaux, qui volet en l'air,  
Animaux, qui rampent aux champs,  
Animaux, qui nagent aux eaux.  
Ce qui même ne sent pas,  
Amoureux se fond de plaisir. / *Reveyez ...*

Cupid, the son of Venus,  
seeding the universe with his arrows,  
with his flame will rekindle  
animals that fly in the air,  
animals that crawl in the fields,  
animals that swim in the seas.  
Even those that have no feeling  
feel love and pleasure.

Rions aussi nous: et cherchons  
Les ébats et jeux du Printemps:  
Toute chose rit de plaisir:  
Célébrons la gaie saison. / *Reveyez ...*

Let us, too, laugh, and let us seek  
the sports and games of spring:  
everything laughs with pleasure;  
let us celebrate the merry season.

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*A Little Child Shall Lead Them* by **Daniel Gawthrop** explores the texts from scripture which recall Edward Hicks' famous painting *The Peaceable Kingdom*. The poetic adaptation is by Gawthrop's wife, poet Janet Griner, who also wrote the text of his most famous work, *Sing Me to Heaven*. His motet style is simple yet poignant, with diatonic chords that use added tones for expressive color. As a youth Gawthrop sang in numerous school and church choirs, and studied piano, organ, and trombone. Later studies included organ performance and composition at Michigan State University and Brigham Young University. Gawthrop has been the recipient of over one hundred commissions to write original music. This work was commissioned by the Tri County Community Chorus of Biddeford, Maine in 2004. The text seemed particularly appropriate in honor of our guests in this concert.

And in that day, the wolf shall dwell with the lamb,  
and the leopard shall lie down with the kid;  
and the calf and the lion and the fatling together;  
and a little child shall lead them.

And the cow and the bear shall graze;  
their young ones shall lie down together:  
and a little child shall lead them.

And the sucking child shall play on the hole of the asp,  
and the weaned child shall put his hand on the cockatrice' den.

They shall not hurt nor destroy in all my holy mountain:  
for the earth shall be full of the knowledge of the Lord,  
as waters cover the sea.

And peace shall be gifted one heart to another  
Hatred and envy laid away.

Peace within us, peace to others,  
Peace as blessing, peace as journey's end  
Sought as haven, taught as creed.  
Surely then a little child shall lead them.

**Sheena Phillips**, composer, choral director and singer, was born in Britain, studied at Cambridge, lived and sang in Edinburgh for 10 years, and is now based in Columbus, Ohio.

She provides the following program notes:

*Vårvindar friska (Spring breezes)* is one of a number of songs traditionally sung on April 30th, a festival known in Sweden as *Valborgsmassöafton (Walpurgisnight)*. It marks the end of winter and the beginning of spring. Its roots go back to pagan times, when fires would be lit to ward off evil spirits. Today there are still big bonfires, fireworks, choral singing, and other festivities.

Vårvindar friska leka och viska  
Lunderna om likt älskande par.  
Strömmarna ila, finna ej vila,  
Förran i havet störtvågen far.

Brisk spring breezes play and whisper  
through the grove like a loving couple.  
Streams rush, finding no rest  
until they reach the waves of the sea.

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Klappa mitt hjärta, klaga och hör; Vallhornens klang bland klipporna dör; Strömkarlen spelar, sorgerna delar Vakan kring berg och dal.	Beat fast my heart, cry out, listen; the sound of shepherds' horns dies away among the rocks; The evil river god is playing, sorrows are swirling all around mountains and dales.
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In **Sherri Porterfield's** *The Tiger*, the breathless, excited quality of the poet's questions is given shape by the overlapping lines of the two vocal parts while the tiger's restless movement is embodied in the surging piano accompaniment.

Tiger! Tiger! burning brightly  
In the forests of the night.  
What immortal hand or eye  
Could frame thy fearful symmetry?

What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp?

In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings does he aspire?  
What the hand dare seize the fire?

When the stars threw down their spears  
And watered heaven with their tears,  
Did He smile His work to see?  
Did He who made the Lamb make thee

Tiger! Tiger! burning brightly  
In the forests of the night.  
What immortal hand or eye  
Could frame thy fearful symmetry?

Originally for solo voice, *Marienwurmchen (Little ladybug)* is **Johannes Brahms'** arrangement of the German folksong which is the German equivalent of the English nursery rhyme, "Ladybug, ladybug, fly away home." This is, however, a more sinister version complete with screaming ladybug children and an evil spider!

Marienwürmchen, setze dich  
auf meine Hand, auf meine Hand,  
ich tu dir nichts zu leide;  
es soll dir nichts zu leid geschehn,  
will nur deine bunten Flügel sehn,  
bunte Flügel, bunte Flügel meine Freude!

Little ladybug, come rest  
on my hand, on my hand.  
I won't do anything to harm you;  
nothing should happen to harm you.  
I want to see your colorful wings,  
colorful wings, my joy!

Marienwürmchen, fliege weg,  
dein Häuschen brennt, die Kinder schrein  
so sehre, ach, so sehre;  
die böse Spinne spinnt sie ein,  
Marienwürmchen flieg hinein,  
deine Kinder, deine Kinder schreiensehre!

Little ladybug, fly away,  
your house burns, your children cry  
so much, ah, so much.  
The wicked spider spins them up.  
Little ladybug, fly to them;  
your children, your children cry out!

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Marienwürmchen, fliege hin  
zu Nachbars Kind, zu Nachbars Kind,  
sie tun dir nichts zu leide;  
es soll dir ja kein Leid geschehn,  
sie wolln diene bunten Flügel sehn,  
und grüß sie, und grüß sie alle beide!

Little ladybug, fly back here,  
to the neighbor's child.  
He won't cause you any harm;  
nothing harmful should happen.  
He wants to see your colorful wings,  
and greet them, greet them together!

In *Whalechant* by **Nancy DeVries** the ever-changing meter mirrors the easy and fluid movement of the whale through the water as it proudly announces its superior size, singing ability, agility, "polite" nature, and finally, sheer strength.

Move aside, I'm gliding by.  
Move aside, I'm gliding by.  
I beg your pardon,  
I'm the world's largest mammal.  
I have the right of way!

I can sing a symphony.  
I can sing a symphony.  
I beg your pardon,  
I'm the ocean's finest singer;  
I have the right of way!

I can spout and dive and hover,  
But you better go for cover  
If you see me gliding by.  
I'm polite and even-tempered,  
But one thrash with my tail and  
THWAP!

*Tecolote (Little owl)*, a wonderful lullaby learned while composer **Victoria Ebel-Sabo** was a child, is really a love song, with the singer's heart tired from longing as the owl is tired from flying.

Tecolote de Guadaña  
pájaro madrugador.  
Si tuviera tus alitas  
pa' ir a ver a miamor.  
Ticuri cui, cui, cu.  
Pobrecito tecolote,  
ya se cansa de volar.

Tecolote of Guadaña,  
bird of the dawn.  
If I only had your wings  
to go and see my love.  
Coo coo.  
Poor little owl,  
you are tired from flying.

**Allan Naplan**, General Director of the Madison (Wisconsin) Opera, is an award-winning composer known especially for his children's choir compositions. In *Shiru* all of creation participates in acts of praise - the sea roars, the mountains sing, and even the river claps hands (listen for actual clapping hands!). The main words of the scriptural text in Hebrew receive special attention and are both sung and shouted: *shiru* (meaning "sing") and *hariu* (meaning "shout").

Shiru shir chadash  
shiru, hariu kol haaretz

Sing a new song  
sing, shout all the earth

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pitzchu v'ranenu v'tzameru	break forth, sing aloud, and play music
hariau kol haaretz	shout, all the earth
shiru kol haaretz	sing, all the earth
shiru shir chadash	sing a new song

yismechu hashamayim	let the heavens rejoice
v'tagel haaretz	let the earth be glad
yiram hayam, oomlo oh	let the sea roar, and all that fills it
ya aloz sadai, v'col asher bo	let the field exult, and all that is in it
az y'ranenu kol atzey ya ar	let the trees of the forest sing for joy
n'harot yimcha oo chaf	let the rivers clap hands
yachad harim y'ranenu	let the mountains sing for joy

Shiru shir chadash	Sing a new song
shiru, hariu kol haaretz	sing, shout all the earth

**Hozhonji Song (Song of the earth)** is a Navajo chant arranged by **Lee Kesselman**. This proclamation of the goodness of the earth and sky and all that fills the earth is also used in traditional Navajo ceremonies of healing.

Daltso hozhonji,	All is beautiful,
Daltso hozho'ka'	All is beautiful indeed,
Daltso hozhonji.	All is beautiful.

Now the Mother Earth,  
And the Father Sky,  
Joining one another,  
Being helpmates ever, They.

**Paul Basler**, 1993-94 Fulbright Senior Lecturer in music at Kenyatta University (Nairobi, Kenya), is currently Professor of Music at the University of Florida (1995-96 Teacher of the Year). One of the most performed composers of his generation, recipient of many grants, Basler is also an accomplished horn player. **Psalm 23** is from a large scale, multi-movement work, *Songs of Faith*, written in 1998 as a sequel to the composer's acclaimed *Missa Kenya*. The piano and the horn serve as equal counterparts to the choral parts. **Psalm 23** was written for and dedicated to Andr  Thomas and the Florida State University Singers.

The Lord is my shepherd; I shall not want.  
He maketh me to lie down in green pastures: he leadeth me beside the still waters.  
He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil:  
for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table for me in the presence of my enemies:  
thou anointest my head with oil; my cup runneth over.

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Surely goodness and mercy shall follow me all the days of my life:  
and I will dwell in the house of the Lord.

The Lord is my shepherd; I shall not want,  
The Lord is my shepherd, for ever. Amen.

**Johann Sebastian Bach** came from such a musical family, that the name “Bach” (which actually means “brook”) came to be synonymous with “musician.” He was also a boy soprano, and absorbed the music of his predecessors from his teachers, including his father, a town musician in Eisenach.

In 1736 Bach pointed out in one of his lengthy complaints to the Leipzig authorities that compared with “routine” motets, the concerted pieces he performed with his select choir “which are mostly of my own composition” are extremely hard and intricate. There are six extant motets, assumed to be from the Leipzig period, although he doubtless wrote more. *Lobet den Herrn, alle Heiden (Praise the lord, all ye nations)* is the only motet for four voices rather than double choir, with a required continuo part, and in only one movement, although with three distinct sections, the outer two being fugal. Walter Buszin, a Bach scholar, has written: “The themes of the first two divisions are capacious and sweeping...the part writing is virile and resolute throughout the composition and its spirit is inspiring and contagious.” Although the basic text of the motet is from Psalm 117, Buszin notes “The closing fugue is based on the word *allelujah*, which is not found in Psalm 117.” The first two fugal subjects (*Lobet den Herrn/und preiset ihn*) are combined in a loose double counterpoint, followed by a more homophonic section (*denn siene Gnade und Wahrheit*), which is then followed by a more imitative section on the same text leading into the final joyful *allelujah*.

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker. Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Alleluja.	Praise the Lord, all ye nations, and praise Him, all ye people. Then may thy graciousness and righteousness watch over us forever. Alleluja.
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Continuing our theme of youthful musical experiences is composer **Andrew Carter**. (The following biography is courtesy of Oxford University Press.)

“Andrew Carter was born in 1939 into a family of tower and handbell ringers. His earliest musical experiences are as much to do with ringing as with singing. At a state grammar school in the English midlands, Terence Dwyer, an outstanding music master, introduced Andrew to orchestral concerts and cathedral music in Leicester, and to solo singing in Bach cantatas and Mozart opera at school.

“For seven years, following a music degree at the northern University of Leeds, Andrew Carter combined schoolmastering in the mornings with singing bass in the daily evensongs at York Minster, under the inspiring leadership of Francis Jackson. At this time Andrew founded a mixed voice concert choir at the Minster, called the Chapter House Choir, which gained considerable national fame during his 17-year conductorship. In 1984, relinquishing both teaching and choir



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positions, Andrew spent a happy year of conducting and adjudicating in New Zealand before settling again in York as a freelance composer.

“Andrew Carter's compositions and arrangements have been published over a period of 25 years. His carol, 'A maiden most gentle,' the first of several to be sung at the Christmas Eve service at King's College, Cambridge, has remained popular since its publication in 1978.

“In more recent years, Oxford University Press has published three larger-scale works for choir and orchestra including *Benedicite*, which has been very widely performed on both sides of the Atlantic and in the Antipodes.”

According to the composer, *Benedicite* was inspired by the new carvings in the restored south transept of York Minster. The text comprises a selection of verses from the Benedicite Cantic in *The Book of Common Prayer*, freely arranged and added to. It was commissioned by the British Federation of Young Choirs for the 1989 Edinburgh Singing Day. It was first performed on 5 November 1989 in the Queen's Hall, Edinburgh, conducted by Philip Ledger.

The work is scored for a chamber orchestra of about 20, and tonight we will perform a chamber version of the chamber version, utilizing the piano, and all the most coloristic instruments that bring the work to life!

The composer provides the following colorful notes on each movement:

“*Benedicite* is simply the Latin title for 'All the world, praise the Lord'. The English Prayer Book takes thirty-three verses to say so; I chose a few of the old verses and added a sprinkling of new verses to make the following eleven movements:

### 1. *O all ye works of the Lord*

A dance of joy to the rhythm of trumpets and drums.

O all ye works of the Lord, bless ye the Lord,  
praise him and magnify him for ever.

O ye angels of the Lord, bless ye the Lord, praise him and magnify him for ever.

O ye heavn's, bless ye the Lord, O all ye pow'rs of the Lord, bless ye the Lord.

O all ye works of the Lord, bless ye the Lord,  
praise him and magnify him for ever.

### 2. *Green Things*

In a lilting five-four time, the old verse is amplified to include plant forms like 'herbs and heathers'.

O all ye green things upon the earth, bless ye the Lord,  
praise him and magnify him for ever.

All ye trees of the forest now bless ye the Lord,  
All ye fruits and flowers now bless ye the Lord,  
All ye buds and blossoms now bless ye the Lord,

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O all ye green things upon the earth, bless ye the Lord,  
praise him and magnify him for ever.

O ye shoots and saplings now bless ye the Lord,  
O ye herbs and heathers, now bless ye the Lord,

O all ye green things upon the earth, bless ye the Lord.

### 3. *Sun and Moon*

An attempt to capture in sound that sense of silence and eternity, not to say human insignificance, that we feel when looking up into the heavens on a starry night.

O ye sun and moon, bless ye the Lord,  
O ye stars of heav'n, bless ye the Lord,  
O ye circling spheres, bless ye the Lord,  
praise him and magnify him for ever.

### 4. *Badgers and Hedgehogs*

In the first of three sections for the younger singers, some of the animals that Noah forgot to mention have a rumbustious time.

O ye badgers and hedgehogs, bless the Lord,  
O ye badgers and squirrels and hedgehogs, bless the Lord,  
O ye badgers and squirrels and ferrets and foxes and hedgehogs, bless the Lord,

O ye parakeets and pelicans and porcupines and penguins,  
guillemots and guinea pigs and gallinules and godwits  
and badgers and hedgehogs, bless the Lord,

O ye weasels and warthogs and wallabies and wombats,  
chipmunks and chuckawallas and kookaburras and caterpillars  
and badgers and hedgehogs, bless the Lord,

O ye dromedaries and ye dragonflies and diddy little daddy long legs,  
budgerigars and bumblebees and bandicoots and bullfrogs  
and badgers and hedgehogs, bless the Lord,

bless the Lord!

### 5. *Ice and Snow*

Whilst we sleep, nimble Jack Frost darts round the village with his icicle brush. We shiver in winter's special beauty.

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O ye ice and snow, O ye frost and cold,  
ye showers and dews, ye dews and frosts,  
O ye ice and snow, O ye snow and ice, bless ye the Lord,  
praise him and magnify him for ever.

O ye winter and summer, O ye nights and days,  
ye darkness and light, bless ye the Lord,  
praise him and magnify him for ever.

O ye sleet and hail, O ye frost and cold, O ye snow and ice.

### 6. *Whales and Waters*

Our voices and instruments can only hint at the vast unknown. But in the middle, I transcribe into the strings the plaintive song of the majestic whale, recently captured on tape by the British Antarctic Survey.

O ye waters that be above the firmament, bless ye the Lord,  
O all ye seas and floods, bless ye the Lord,

O all ye ocean deeps,  
praise and magnify him for ever.

O ye whales and all that move in the waters, bless ye the Lord,  
praise him and magnify him for ever.

O ye ocean deeps, bless ye the Lord.

### 7. *Butterflies and Moths*

The youngsters remind us and themselves that life is fragile and transient, wafted away on the breeze. So we enjoy and give thanks for a myriad of colourful moments.

All you butterflies and moths,  
all you fluttering and flittering and flying creatures,  
come magnify the Lord.

All you butterflies and moths,  
all you hovering and quivering and wondrous creatures,  
come magnify the Lord.

Dragonflies trembling in the breeze,  
ladybirds ling'ring on a flow'r,  
come magnify the Lord.

Kittiwakes calling on the cliffs,  
kingfishers flashing in the morning sun,  
come magnify the Lord.

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All you butterflies and moths,  
all you fluttering and flittering and flying creatures,  
come magnify the Lord.

### 8. *Thunder and Lightning*

Over a short repeating bass line, a storm threatens.

O ye winds of God, bless ye the Lord.  
O ye winds of God, fire and heat, bless ye the Lord,  
praise him and magnify him for ever.

O ye lightnings and thunderclouds,  
praise and magnify for ever.

The frightening elemental powers give way to the calm waters of:

### 9. *Spirits and Souls*

In a brief reference to earlier music, we think of all those absolutely smashing people of our generation who are good to know.

O ye spirits and souls of the righteous, bless ye the Lord,  
O ye holy and humble men of heart, bless ye the Lord,  
O ye children of men.

We also think of those of earlier times whose lives can serve as a model. Not least of course:

### 10. *Grannies and Grandads*

O you fathers and mothers and grannies and granddads, now bless the Lord,  
brothers and sisters, nephews and nieces, uncles and aunts  
and all kith and kin, bless the Lord,  
daughters and sons, and cousins and in-laws, Aunt Aggie's twins  
and all kith and kin, bless the Lord.  
O you fathers and mothers and grannies and granddads, bless the Lord.

### 11. *O let the earth bless the Lord*

The world has come full circle, and the final hymn of praise recalls the opening fanfares.

O let the earth bless the Lord,  
yea, let it praise him and magnify him for ever.

**Noel Werner** has been the director of the Intermediate Choir of the New Jersey Youth Chorus since 2003. During his time with the choir, he has helped to develop a summer music camp, led them in performances for Children's Specialized Hospital and the Matheny Home, developed a partnership with the Preparatory Choir of the Newark Boys Chorus School, and prepared them for winning top prizes at the Music in the Parks competitions. He is the Minister of Music at

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Central Presbyterian Church in Summit, NJ, and is a past dean of the Metro NJ chapter of the American Guild of Organists. Mr. Werner holds degrees from Westminster Choir College, Indiana University School of Music, and Christian Theological Seminary (Indianapolis).

The mission of the **New Jersey Youth Chorus** is to encourage a love and appreciation of choral music, to provide its members with a unique opportunity for music development within an atmosphere of camaraderie and friendship, and to achieve artistic excellence using high quality music literature and by teaching sound technical skills. Founded in 1992, this auditioned choral program for children in grades four through twelve, is divided into two ensembles: Advanced (grades 7-12) and Intermediate (grades 4-6). Well over one hundred choristers come from almost forty towns in six counties of New Jersey. The Chorus performs a wide range of choral literature from music of the classical masters to international folk music and gospel.