

Dide ta Deo	arr. Uzee Brown, Jr. (b.1950)
D'ror Yikra	arr. Alice Parker (b.1925)
Ah, Wide Steppe*	arr. A.V. Sveshnikov (1890–1980)
Wie lieblich sind deine Wohnungen*	Heinrich Schütz (1585–1672)
My Heart's in the Highlands	Donna Gartman Schultz (b.1948)
My Cape Breton Home (fiddle)	Jerry Holland
All Too Soon	arr. Stephen Hatfield (b.1956)
<i>Marilyn Kitchell, Max Kreiger, soloists</i>	
Sometimes I Feel Like a Motherless Child	arr. Rosephanye Powell (b.1962)
<i>Ellie Escher, soloist</i>	
My God Is a Rock*	arr. Ken Berg (b.1956)
<i>Joan O'Donnell, David Green, Murray Spiegel, Sarah Krieger, soloists</i>	

## INTERMISSION

### *Harmonium Chamber Singers*

O How Amiable	Thomas Weelkes (1575–1623)
Heaven-Haven (A Nun Takes the Veil)	Samuel Barber (1910–1981)
In My Room	The Beach Boys, arr. Friedman
Old Rosin the Beau	arr. Lee R. Kesselman (b.1951)

### *The Gargoyles*

The Promised Land*	Miss M. Durham (fl.ca.1850)
	arr. Larry Bennett
Bound for Jubilee*	Joyce Eilers (b.1941)

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Bonaparte's Retreat (fiddle)	American, arr. Jay Unger
**The Road Home	arr. Stephen Paulus (b.1949)
<i>Marilyn Kitchell, soloist</i>	
When I Can Read My Title Clear	arr. Alice Parker
A Door Not Opened	Thomas Barth (b.1989)
How Lovely Is Your Dwelling Place	Jonathan MacMillan (b.1989)
Nine Hundred Miles	arr. James Bennighof (b.1957)
<i>Kiera Casper, PJ Livesey, soloists</i>	
Cluck Ol' Hen*	arr. Phillip Rhodes (b.1940)

\**The Gargoyles–Student Partnership Chorus*

\*\**in loving memory of Stani Burchartz*

### Instrumentalists

**Connor Leszczuk**, fiddle  
**Joe Keefe, Diane Pivarnik, Mark Hewitt**, percussion  
**Lindsay Preseau**, flute  
**George Leszczuk**, bodhran  
**Joan Tracy**, rehearsal accompanist

## Program Notes

by Anne Matlack

Our concert celebrates songs of home, from around the globe to the United States, and the music of young people, from young singers to young composers and a fiddler! We celebrate the things that bind us in our communities, and the joys of collaborating - with composers, with other musicians, and with Habitat for Humanity.

We open with *Dide ta Deo*, a Nigerian folk song collected by Wendell Whalum (1931–1987), and arranged by **Uzee Brown, Jr.** Dr. Brown is former chair of the Department of Music at Clark Atlanta University, Professor of Music at Morehouse College, and President of the National Association of Negro Musicians. For many years he worked closely with Dr. Whalum and the Morehouse College Glee Club. In preparation for the Glee Club's 1972 historical tour of Africa, the melody of this folk song was sung by a native Nigerian who was a student at the college. The original TTBB setting bore special significance for the Glee Club. It vividly captured the spirit of its members as a song of celebration, signifying God's blessings for a safe return to Africa, the motherland.

Dide ta Deo Baba,  
Baba rere,  
Awa fogpe funo,  
Alolayo  
Abolayo;  
Awayi Jesu Logo.

That we are back home,  
Good Father,  
We give Thee thanks.  
We journeyed safely,  
We arrived safely;  
We praise Thee, Jesus Christ.

Composer, conductor, and teacher **Alice Parker** was born in Boston in 1925. She graduated from Smith College, and received her master's degree from the Juilliard School where she studied choral conducting with Robert Shaw. Her life-work has been in choral and vocal music, combining composing, conducting and teaching in a creative balance. Her arrangements with Robert Shaw of folksongs, hymns and spirituals form an enduring repertoire for choruses around the world. Alice Parker serves on the Board of Chorus America, and she is founding director of Melodious Accord, Inc., a non-profit group that presents choral concerts, sponsors workshops, symposia, and her many professional appearances.

*D'ror Yikra* was commissioned by Temple Beth El, Aptos, California, in 1998. The text is by Dunash ben Lavrat (920-986), said to be the first to write Hebrew poetry in Arabic meter. His work laid the groundwork for Medieval Hebrew poetry, which makes up much of the contents of the Jewish prayer book.

D'ror yikra  
l'vein im bat,  
v'yintsochem k'mo vavat.  
N'im shimchem v'lo yushbat  
Sh'vu v'nuchu b'yom Shabbat.

Freedom, God will proclaim to the son  
and the daughter.  
And God will protect you like God's daughter.  
Pleasant is your name, and it will not be destroyed  
Sit down, relax on this Sabbath day.

D'rosh navi v'ulami  
V'ot yesha aseï imi.  
N'ta soreik b'toch karmi  
Sh'ei shavat b'nei ami.

Seek out my dwelling place and sanctuary  
And give me a sign of deliverance.  
Plant the choicest vine in my vineyard  
Heed the imploring cry of my people.

Elohim tein bamidbar har  
Hadas, shitah, b'rosh, tidhar.  
V'lamazhir  
v'lanizhar  
Shlomim tein k'mei nahar.

God, plant in the mountain wasteland  
Myrtle, acacia, cypress, elm;  
And to those who enlighten  
and those who enlightened  
Give abundant peace like the waters of a stream.

(Vladimir Morosan of *Musica Russica* publishers has provided the following notes.) The difficult lot of the river barge-hauler gave birth to many folk songs in Russia, among them the famous song of the Volga boatmen. This song, **Ah ti, step shirokaya**, is one of the more lyrical songs in the genre, expressing a soulful longing for liberty and freedom, epitomized by the vastness of the Russian landscape and the mighty flow of the Volga River. The arrangement by **Aleksandr Vasil'yevich Sveshnikov**, one of the most prominent Russian choral conductors and arrangers of the 20<sup>th</sup> century, captures the essence of Russian folk heterophony or “countervoice polyphony.” The choral texture expands and contracts, seemingly spontaneously, with added voices coming to the foreground and receding, much as it does in an improvised performance by a Russian peasant choir. In this regard, Sveshnikov, a graduate of the Moscow Synodal Choir School, followed in the footsteps of such composers as Kastalsky, Gretchaninoff, and Rachmaninoff: unable, during the Soviet period, to compose sacred music, he applied the principles of rich choral color and “choral orchestration” to folk songs, much as the latter composers did to liturgical chants prior to 1917.

Ah ti, step shirokaya, step razdolnaya.  
Ah ti, Volga-matushka, Volga volnaya.

Ah, wide steppe, far as the eye can see!  
Ah, Mother Volga, river of freedom!

Oy, da ne stepnoy oriol podimayetsa,  
to rechnoy burlak razguliayetsa.

That's not an eagle rising to the sky.  
It's a river barge-hauler on the loose.

Ne letay, oriol, nizko ko zemle,  
ne guliay, burllak, blizko k beregu!

You eagle, do not fly too close to the ground!  
You bargeman, do not go too close to the shore!

Ah ti, step shirokaya, step razdolnaya.  
Ah ti, Volga-matushka, Volga volnaya.

Ah, wide steppe, far as the eye can see!  
Ah, Mother Volga, river of freedom!

**Heinrich Schütz's** double choir setting of *Wie lieblich sind deine Wohnungen* (Psalm 84) is from Book I of his collection “*Psalmen Davids*” published in 1619. This work epitomizes the double choir “Venetian School” style which he learned studying with Giovanni Gabrieli in Venice from 1609-1613. After Gabrieli's death, Schütz returned to Germany, and in 1614 went to work for the Elector of Saxony in Dresden, where he remained the rest of his life. The monumental 1619 collection of double choir psalms show Schütz at his most grand, before practical considerations like the Thirty Years' War brought his music to smaller (although no less brilliant) scale. Each phrase of the psalm is expressively painted with attention to the words and interplay between the two choirs.

The choirs have contrasting textures, with choir I consisting of three-part women and baritones, and choir II four-part men.

Wie lieblich sind deine Wohnungen,  
Herre Zebaoth!  
Mein' Seel' verlanget  
und sehnet sich nach  
den Vorhöfen des Herren;  
Mein Leib and Seele freuen sich  
in dem lebendigen Gott.

Denn der Vogel hat ein Haus funden  
und die Schwalbe ihr Nest,  
da sie Junge hekken,  
nämlich deine Altar,  
Herre Zebaoth,  
Mein König und mein Gott.

Wohl denen, die in deinem  
Hause wohnen,  
die loben dich immerdar, Sela.  
Wohl den Menschen,  
die dich für ihre Stärke halten  
und von Herzen  
dir nachwandeln!

Die durch das Jammertal gehen  
und graben daselbst Brunnen.  
Und die Lehrer werden  
mit viel Segen geschmüket;  
sie erhalten einen Sieg nach  
dem andern,  
daß man sehen muß,  
der rechte Gott sei zu Zion.

Herr, Gott Zebaoth,  
höre mein Gebet;  
vernimm's, Gott Jakobs! Sela.  
Gott, unser Schild, schau doch;  
siehe an das Antlitz deines Gesalbten!  
Denn ein Tag in deinen Vorhöfen  
ist besser denn sonst tausend.

Ich will lieber die Türhüten  
in meines Gottes Hause,  
als lange wohnen  
in der Gottlosen Hütten.

O, how fair are thy courts, O Lord,  
thou God of hosts.  
Great is my longing  
and my desire to enter into  
the courts of the Lord;  
My heart and flesh rejoice in thee,  
thou the true and living God.

Yea, the sparrow hath found her a dwelling  
and the swallow a nest,  
where her young may shelter,  
even thine altars,  
O thou, the Lord of hosts,  
my Ruler and my God.

Yea, blessed are all they that dwell  
in thy house,  
and praise thee forevermore, Selah.  
They are blessed,  
they that have made their stronghold in thee  
and in whose heart  
are all thy ways!

Who going through the vale of woe  
use it for a well.  
They that teach these things  
shall be crowned with joy and blessing.  
They shall pass from strength to strength  
and shall prosper,  
and all men shall see,  
the one true God is in Zion.

O Lord God of hosts,  
hear my prayer;  
hearken, O God of Jacob! Selah.  
Behold, O God our defender;  
look upon the face of thine Anointed!  
For one day in thy courts  
is better than a thousand.

I had rather be a doorkeeper  
in the house of my God,  
than dwell forever  
in the tents of the ungodly.

Denn Gott, der Herr,  
ist Sonn' und Schild;  
der Herr gibt Gnad und Ehre.  
Er wird kein Gutes mangeln  
lassen den Frommen.

For God the Lord  
is sun and shield;  
he giveth grace and worship  
and no good thing withholdeth he  
from the godly.

Herr Zebaoth,  
wohl dem Menschen,  
der sich auf dich verläßt!

Lord God of hosts,  
they are blessed  
that put their trust in thee!

Composer **Donna Gartman Schultz** is best known for her choral works. A native of Louisiana, she has taught at Michigan State and Evergreen State College in Washington State where she now resides, devoting herself primarily to composition. *My Heart's in the Highlands* is dedicated to her son, David, upon his leaving for his first year of college. It was written as a reflection shortly after a hiking excursion which the family had all taken on Mt. Rainier before he left home.

The melody of *My Heart's in the Highlands* uses a newly composed melody faintly reminiscent of an old Scottish air. The text by Robert Burns was originally written as lyrics for the old tune, *Failte na Miosg* (The Musket Salute). In the aftermath of the Jacobite Rebellion, the English had forbidden the Scots to sing the old songs and the tunes were gradually being forgotten. Burns and James Johnson sought to counteract this by composing new words, often far superior poetically to the older ones.

My heart's in the Highlands, my heart is not here,  
My heart's in the Highlands a-chasing the deer,  
A-chasing the wild deer and foll'wing the roe,  
My heart's in the Highlands wherever I go.

Farewell to the Highlands, farewell to the North,  
the birthplace of valor, the country of worth;  
Wherever I wander, wherever I rove,  
The hills of the Highlands for ever I love.

Farewell to the mountains high cover'd with snow,  
Farewell to the straths and green valleys below.  
Farewell to the forests and wild hanging woods,  
Farewell to the torrents and loud pouring floods!

My heart's in the Highlands, my heart is not here,  
My heart's in the Highlands a-chasing the deer,  
A-chasing the wild deer and foll'wing the roe,  
My heart's in the Highlands wherever I go.

**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. Hatfield is a recognized leader in multiculturalism and

musical folklore, an interest which informs many of his compositions like this arrangement, commissioned by the Pictou District Honor Choir in Nova Scotia, for A Celebration of Youth and Song in May 2003. Hatfield explains: *All Too Soon* is set in Nova Scotia, a province in the Canadian Maritimes where families, who for generations lived close to the land, and to each other, are now separated by the exodus of young people who must head to the big cities for work or university. The text is mine (Hatfield) but the melody is based on three traditional tunes. The opening and closing sections use the Irish folk melody *What Will We Do?* from the singing of Mary Delaney and the Silly Sisters. The main body of the piece interconnects phrases of two mazurkas from Bretagne, in honor of Cape Breton, Nova Scotia. *Greensleeves* is quoted to further suggest the overlapping of time and the durability of the folk tradition.

No one's in doubt that the children singing  
all too soon shall be women and men.  
And the bonny new land that we shaped with our hand,  
it'll roll to the ocean again.

No one's in doubt that the tale we're bringing  
can't turn time back to where he was then.  
For the old ways they change, but the new is so strange.  
Will it ever be simple again.

No one's in doubt that the children singing  
all too soon shall be women and men.  
And the canny old land that we never could command,  
it'll roll to the ocean again.

Grandpa was in the war, and when he come back to Nova Scotia,  
he had a bride in tow who had no English but Yes and No Sir.  
What made her leave her home to be with someone she hardly knew?  
How she must have hated to feel alone.  
She must have cried when the day was through.

Oh and this was a part of earth  
where you could hold onto one another.  
This was a line of work  
a-where the whole town was like your brother.  
Ah but now it's getting hard to stay.  
The children move to a bigger city,  
and there is really nothing you can say  
but what a shame and what a terrible pity.

Haven't got a notion how to stop the motion,  
rolling to the ocean, that's the magic potion.  
Such commotion when they say  
the world is getting smaller ev'ry day.

But to make it pay, well ev'rybody has to move away.  
So very far away. Roll on down the bay, Fundy to Biscay.

Haven't got a notion how to stop the motion,  
rolling to the ocean, such commotion when you know  
how much a Maritimer hates to go, and isn't it so,  
just how much we owe to the land that watched our parents grow,  
when life was oh, so deep and slow.  
When life could travel slow and hard,  
but deep and proud was the life we once were allowed.  
We knew our soul never could be bowed.

Dealing with the ocean  
when you're Nova Scotian  
turns into a sign of family devotion.

Grandpa was in the war, and when he came back to Nova Scotia,  
he had a bride in tow who had no English but Yes and No Sir.  
Don't cast me off discourteously,  
for I have loved you so long.

No one's in doubt that the children singing  
all too soon shall be women and men.  
And the canny old land that we never could command,  
it'll roll to the ocean again.

**Dr. Rosephanye Dunn Powell** is Associate Professor of Music at Auburn University where she teaches Voice, Gospel Choir, and Vocal Pedagogy. She holds degrees from Alabama State University, Westminster Choir College, and Florida State University. Dr. Powell served on the faculties of Philander Smith College (AR) and Georgia Southern University before coming to Auburn. During her career, Dr. Powell has distinguished herself as a researcher, interpreter and performer of solo vocal works by William Grant Still, and the African-American spiritual. She has presented numerous recitals and lecture-recitals at churches, concert halls, universities, and professional meetings around the country. Her most recent article, "*The African-American Spiritual: Preparation and Performance Considerations*" was published in the *NATS Journal of Singing*, May/June volume, 2005. Dr. Powell is in great demand as a composer and arranger of choral music. *Sometimes I Feel Like a Motherless Child* was arranged for the 35th anniversary of VocalEssence (Minneapolis, 2003). It includes West African words as well as the traditional spiritual text.

Sometimes ah feel like uh motherless chil',  
Sometimes ah feel like uh motherless chil',  
Sometimes ah feel like uh motherless chil',  
a long ways from home.

Bokaya kaya.  
Nu wo vinowo.

Something terrible has happened.  
Something has happened to mothers.

Sometimes ah feel like ahm almos' gon',  
Sometimes ah feel like ahm almos' gon',  
Sometimes ah feel like ahm almos' gon'  
way off in duh heav'nly lan',  
a long ways from home.

**Ken Berg** holds BME and MME degrees from Samford University. Ken considers himself a "functional" composer, generally writing for specific program needs or on commission. He has been Choral Director and Fine Arts Chairman for John Carroll Catholic High School in Birmingham, Alabama since 1977. In 1978 he and his accompanist and wife Susan took over as Music Directors of the Birmingham Boys Choir. His choirs have sung for State and National Music Conventions and have attended festivals all over North America. *My God is a Rock* was arranged in 2004; the dedication reads: "to Dr. Andre Thomas, a mentor for us all."

My God is a rock in a weary land,  
weary land, in a weary land,  
my God is a rock in a weary land!  
And He's a shelter in a time of storm.

I know He is a rock in a weary land,  
weary land, in a weary land!  
I know He is a rock in a weary land,  
shelter in a time of storm.

Oh, won't you stop and let me tell you  
'bout the Chapter One  
when the Lord God's work was just begun,  
and won't you stop and let me tell you  
'bout the Chapter Two,  
when the Lord God's written His Bible  
thru!  
And won't you stop and let me tell you  
'bout the Chapter Three,  
when the Lord God died on Calvary,  
and won't you stop and let me tell you  
'bout the Chapter Four,  
He preach'd the Good News  
unto the sick and the poor!

Oh, stop and let me tell you  
'bout the Chapter Five  
when the Lord God raised the dead alive.  
Stop and let me tell you

'bout the Chapter Six  
when He went to Jerusalem and healed the  
sick!

Oh, won't you stop and let me tell you  
'bout the Chapter Sev'n  
when He died and rose again and went to  
heav'n!

Oh! won't you stop and let me tell you  
'bout the Chapter Eight,  
when John seen Him standin' at the  
Golden Gate!

My God is a Rock!  
Oh, yes! He is my shelter!  
My God is a Rock!  
My tower my fortress  
and My God is a Rock!  
He is my Rock!  
and He's a shelter in a time of storm.

Oh, children, stop, let me tell you  
'bout the Chapter Nine  
when the Lord God changed the water into  
wine  
and won't you stop! Let me tell you  
'bout the Chapter Ten!  
St. John saw Him comin' to this world  
again!

**Thomas Weelkes** was organist at both Winchester College and Chichester Cathedral, and famed as a composer of both madrigals and sacred music. *O How Amiable* is a five voice setting of parts of Psalm 84, with lovely imitative entries, overlapping phrases and subtle text painting.

O how amiable are thy dwellings, thou Lord of Hosts.  
My soul hath a desire and longing to enter into the courts of the Lord.  
My heart and my flesh rejoice in the living God.  
O Lord God of Hosts,  
Blessed is the man that putteth his trust in thee. Amen.

**Samuel Barber's** 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 pigeonholed 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, some of which, like *Heaven-Haven* are his own re-workings of solo songs. This small gem is characterized by creative homophony and standard diatonic chords juxtaposed in unusual ways. The text, by Gerard Manley Hopkins, a 19<sup>th</sup>-century Anglo-Catholic Welsh poet known for his vivid imagery and innovative rhythmic structures, is subtitled "A Nun Takes the Veil."

I have desired to go  
Where springs not fail,  
To fields where flies no sharp and sided hail,  
And a few lilies blow.

And I have asked to be  
Where no storms come,  
Where the green swell is in the havens dumb,  
And out of the swing of the sea.

**Steve Friedman** is "a lifelong resident of New York City, who managed to escape for four years to get a B.A. in Music from Yale in 1982. Since graduation, he has gamely resisted the temptation to make music his full-time focus, opting for a tenuous balance between telecommunications and ensemble singing." Steve's vocal arrangements have been performed by The Western Wind, the Dessooff Choirs, the Mannes Chamber Singers, Tokyo Voices, and many other fine groups worldwide. Steve's original SATB version of the **Beach Boys'** hit *In My Room* was arranged for the Rye Country Day School; this SSATTB version was arranged for for The Western Wind.

There's a world where I can go  
and tell my secrets to-  
In my room,  
In my room.

In this world I lock out  
all my worries and my fears-  
In my room,  
In my room.

Do my dreaming and my scheming,  
lie awake and pray;  
Do my crying and my sighing,  
laugh at yesterday

Now it's dark and I'm alone  
but I won't be afraid-  
In my room,  
In my room.

**Lee Kesselman** has been Director of Choral Activities at the College of DuPage in Glen Ellyn, a suburb of Chicago, since 1981. He is founder and director of the *New Classic Singers* professional choral ensemble, who gave the Illinois premiere of Elliot Levine's *Cantata of the Animals* (commissioned by Harmonium). He is active as a pianist, clinician, adjudicator and music director for opera and musical theater. He has taught on the faculty of the Choral Music Experience Institute for Teacher Training since its inception in 1986. He provides the following notes: "A traditional American folk tune, **Old Rosin the Beau** calls for a violinist with flair, daring and showmanship, and a choir which can attack the piece with gusto. The punning title can be taken to mean both Rosin the "courtin' man" as well as the act of putting rosin on one's violin bow. This is a drinking song as well as a courting song – filled with exaggeration, drama, and, above all, lust for life."

I live for the good of my nation,  
And my sons are all growing low,  
But I hope the next generation  
Will resemble old Rosin, the Beau.

When I'm dead and laid out on the  
counter,  
The people all making a show,  
Just sprinkle plain whiskey and water  
On the corpse of old Rosin, the Beau.

I've traveled this country wide over  
And now to the next I will go,  
For I know that good quarters await me  
To welcome old Rosin, the Beau.

Then pick me out six trusty fellows  
And let them all stand in a row,  
And dig a big hole in the meadow  
And in it toss Rosin, the Beau.

In the gay round of pleasures I've  
traveled,  
Nor will I behind leave a foe,  
And when my companions are jovial  
They will drink to old Rosin, the Beau.

Then bring out two little brown jugs:  
Place one at my head and my toe,  
And do not forget to scratch on them  
The name of old Rosin, the Beau.

But life is now drawn to a closing,  
As all will at last be so.  
So we'll take a full bumper at parting  
To the name of old Rosin, the Beau.

For the Fiddler's a scratchy vocation  
The townsfolk they oft treat him low;  
When I reach my heav'nly location  
I'll sit there and rosin my bow.

**Lawrence Bennett** is a former music professor at Upsala College and original founding member of the *Western Wind Ensemble*, and editor of numerous works of early American vocal music. **The Promised Land** is one of the earliest published compositions by an American woman, Miss M. Durham, according to the Sacred Harp index. It belongs to a whole group of Southern revival pieces in which neighbors bid farewell to a friend about to depart on a long journey. The text is by Samuel Stennett (1727–1795) a dissenting hymn-writer and Baptist Pastor in London.

On Jordan's stormy banks I stand  
And cast a wishful eye  
To Canaan's fair and happy land  
Where my possession lie.

*Refrain:*

I am bound for the promised land,  
I'm bound for the promised land.  
O who will come and go with me?  
I'm bound for the promised land

O the transporting rapt'rous scene  
That rises to my sight!  
Sweet fields arrayed in living green  
And rivers of delight.

*Refrain*

The gen'rous fruits that never fail  
On trees immortal grow;  
There rocks and hills and brooks and  
vales  
With milk and honey flow.

*Refrain*

**Joyce Eilers** is a native of Oklahoma with degrees from Oklahoma City University and the University of Oregon. Her teaching career spans all levels, but she has specialized in music for elementary and junior high voices. Joyce currently lives in Lakewood, Washington and is active as a composer, clinician, adjudicator, and guest conductor. *Bound for Jubilee*, composed in the style of a spiritual, is one of her most popular works. "Jubilee" signifies both a glorious time of liberation from bondage, and a place, synonymous with heaven.

Hallelu, Hallelu, I am on my way,  
bound for Jubilee!

Oh my brother,  
won't you come with me?  
Oh my sister,  
you must come today.  
Oh my brother,  
won't you come with me?  
Or the Devil might come  
and take you away,  
'fore you get to Jubilee!

My Lord's callin',  
I must go with Him.  
Can't you hear Him  
callin' you today?  
My Lord's callin',  
I must go with Him,  
or the Devil might come  
and take me away,  
'fore I get to Jubilee!

**Stephen Paulus** is one of America's most prolific and accomplished composers, a recipient of Guggenheim and NEA Fellowships. As well as serving as Composer-in-Residence for orchestras of Atlanta, Minnesota, and Tucson, he has been Composer-in-Residence for the Dale Warland Singers, and has written a large body of choral music on medieval to modern texts. Poet **Michael Dennis Browne** works often with Paulus and other composers. Browne's fifth collection of poetry, *Selected Poems 1965–1995*, published by Carnegie Mellon Press, won the Minnesota Book Award for poetry in 1998. He is a professor of English, former director of the creative writing program, and winner of two Distinguished Teacher awards at the University of Minnesota. *The Road Home* was commissioned for the Dale Warland Singers, and uses the Southern Harmony tune, *Prospect*.

Harmonium dedicates this piece to the memory of Stani Burchartz, her mom Dorothee, and grandparents Hans and Klara, who gave her beautiful loving heart a home in which to belong. (Read more about Stani's life on p. 000.)

Tell me where is the road  
I can call my own,  
that I left, that I lost,  
so long ago?  
All these years  
I have wandered,  
Oh when will I know  
there's a way, there's a road  
that will lead me home?

After wind,  
after rain,  
when the dark is done,  
as I wake from a dream  
in the gold of day,

Through the air  
there's a calling from far away,  
there's a voice I can hear  
that will lead me home.

Rise up,  
follow me,  
come away is the call,  
with the love in your heart  
as the only song;  
There is no such beauty  
as where you belong,  
Rise up, follow me,  
I will lead you home.

**Alice Parker** began her arranging career working with Robert Shaw, and the Robert Shaw Chorale, for whom she arranged a whole slew of early American tunes, including this one, *Pisgah*.

When I can read my title clear  
To mansions in the skies,  
I'll bid farewell to every fear  
And wipe my weeping eyes.

Should earth against my soul engage,  
And hellish darts be hurled,  
Then I can smile at Satan's rage  
And face a frowning world.

Second Prize winner in Harmonium's Annual NJ High School Student Composition Contest, **Thomas Barth** has set an Emily Dickinson poem with a rich, added tone style reminiscent of Eric Whitacre, and filled with text painting.

I years had been from home,  
And now, before the door,  
I dared not Open, lest a face  
I never saw before

Stare vacant into mine  
And ask my business there.  
My business,— just a life I left,  
Was such still dwelling there?

Let cares like a wild deluge come,  
And storms of sorrow fall,  
May I but safely reach my home,  
My God, my Heav'n, my all.

There shall I bathe my weary soul  
In seas of heavn'ly rest,  
And not a wave of trouble roll  
Across my peaceful breast.

I fumbled at my nerve,  
I scanned the window near;  
The silence like an ocean rolled,  
And broke against my ear.

I laughed a wooden laugh  
That I could fear a door,  
Who danger and the dead had faced,  
But never quaked before.

I fitted to the latch  
My hand, with trembling care,  
Lest back the awful door should spring,  
And leave me standing there.

I moved my fingers off  
As cautiously as glass,  
And held my ears, and like a thief,  
Fled gasping from the house.

Grand prize winner **Jonathan MacMillan** is the first two-time grand prize winner in the ten year history of this contest. His work is a setting of parts of Psalm 84. (Please read more about the winners and the contest at the end of the program).

How lovely is your dwelling place,  
O Lord Almighty!  
My soul yearns, even faints,  
for the courts of the Lord;  
my heart and my flesh cry out  
for the Living God.  
O Lord Almighty!  
Even the sparrow has found a home,  
and the swallow a nest for herself,  
where she may have her young-  
a place near your altar;  
O Lord Almighty,  
my King and my God.  
Blessed are those  
who dwell in your house;  
they are ever praising you!

*Nine Hundred Miles* is a traditional railroading folksong, made famous by Woody Guthrie, Joan Baez and many others. It is arranged here by **James Bennighof**, music theory professor at Baylor University in Waco, Texas, for the Baylor Show Choir.

I'm a walkin' down the track,  
I got tears in my eyes,  
tryin' to read a letter from my home;

*Refrain:*

If that train runs right,  
I'll be home tomorrow night,  
'cause I'm nine hundred miles from my home,  
an' I hate to hear that lonesome whistle blow.

I'll pawn you my watch  
and I'll pawn you my chain,  
I'll pawn you my gold diamond ring;

*Refrain*

The train I ride on  
is a hundred coaches long,  
you can hear the whistle blow a hundred miles.

*Refrain*

If my woman says so  
I'll railroad no more,  
But I'll sidetrack my train and go home.

If that wheeler runs me right,  
I'll be home tomorrow night,  
'cause I'm nine hundred miles from my home,  
an' I hate to hear that lonesome whistle blow.

**Phillip Rhodes** is Professor and Composer-in-Residence at Carleton College in Northfield, Minnesota. Born in North Carolina in 1940, he received degrees from Duke and Yale before teaching at Amherst. He served as Composer-in Residence for the Louisville Kentucky Orchestra, during which time he developed a research interest in traditional Appalachian music. *Cluck Ol' Hen* is the first of *Three Appalachian Settings* which was commissioned by Professor Lawrence Burnett for the Carleton Singers in 2000 to celebrate Rhodes' 60<sup>th</sup> birthday and his 25<sup>th</sup> year of teaching at Carleton College. In a program note Rhodes wrote "This is the third time that I have set the tune used here for *Cluck Ol' Hen*, the first being the *Bluegrass Concerto* in 1974. *Cluck Ol' Hen* is one of those great traditional banjo/fiddle tunes which probably have as many variants as there are musicians who play it. The tune exhibits a fairly common pitch-structure in traditional Appalachian music which is related to the tuning and 'clawhammer' style of banjo playing: pentatonic combined with mixolydian mode. Traditional musicians have always shown a penchant for made-up nonsense verses to go with tunes like this: several were 'made-up' by the composer for this occasion."

My ol' hen's a good ol' hen,  
She lays eggs for the railroad men.  
Sometimes one, sometimes two,  
Sometimes enough for the whole dang crew.

My ol' hen's a good ol' hen,  
She lays eggs for the railroad men.  
Sometimes two, sometimes three,  
But that's enough for the young-un's and me.

Cluck, cluck, cluck and squall.  
Ain't laid an egg since away last fall.  
My ol' hen, she clucks a lot,

Next time she clucks gonna cluck in the pot.

My ol' hen's a good ol' hen,  
She lays eggs for the railroad men.  
Sometimes three, sometimes four,  
if that's not enough, then there ain't no more.

My ol' hen's a good ol' hen,  
She lays eggs for the railroad men.  
Sometimes four, sometimes five,  
railroad men are the meanest men alive.

My ol' hen's a good ol' hen,  
She lays eggs for the railroad men.  
Sometimes six, sometimes eight,  
sometimes they won't fill a little plate.

My ol' hen's a good ol' hen,  
She lays eggs for the railroad men.  
Sometimes eight, and sometimes there are nine,  
some of them are yours, and some of them are mine.

My ol' hen's a good ol' hen,  
She lays eggs for the railroad men.  
Sometimes nine, sometimes ten,  
But that's not enough for the railroad men.

My ol' hen, she clucks and squalls,  
Ain't laid an egg since away last fall.  
My ol' hen, she clucks a lot,  
Next time she clucks gonna cluck in the pot.

Harmonium's **Student Partnership Program**, by giving young singers a chance to interact with a fine adult chorus, seeks to demonstrate to them that participation in choral singing is a lifelong joy. Past participating schools include Madison High School, Parsippany Hills High School, Montville High School, Randolph High School and the Lenape Valley High School Madrigals.

The **Grace Church Gargoyles** are a young men's *a cappella* ensemble based at Grace Church, under the artistic direction of Dr. Anne Matlack and conducted by PJ Livesey, baritone, a 2005 graduate of The College of New Jersey and long-time member of the choir program at Grace Church and Harmonium. The other eight boys range from 7th to 12th grade, include two American Boychoir School graduates, and represent several schools including Madison High School, Madison Junior School, Newark Academy and Frelinghuysen. Their repertoire ranges from spirituals to sacred music, barbershop and popular. In the year and a half since their founding, they have given acclaimed

performances at community and diocesan events, and collaborated with Drew University's *36 Madison Ave*, and The Hermitage Ensemble of St. Petersburg, Russia.

Tenors: Will Geyer, Aaron Trebing, Brian Tross

Baritones: Grant Foulsham, Alex Himmelsteib, PJ Livesey

Bass: Will Brooks, Michael Holm, Adam Humayan

**Harmonium's 10th Annual NJ High School Student Composition Contest** aims to encourage young composers and create new repertoire. We are so excited to be celebrating the tenth anniversary of this rewarding process! Believing this contest "fills a niche in Music Education in the state of New Jersey" and "offers clear goals for musically talented students to strive towards, introduces them to artistic peers and musical mentors, and for the winners, provides a financial incentive and a much-coveted CD recording by the Chorus," the Geraldine R. Dodge Foundation funded this contest for 8 years. We are now seeking funding from other sources and would love to hear your ideas!

This year's judges were **Anne Matlack**, the Artistic Director of Harmonium, organist, flutist and frequent choral adjudicator; **Jason Tramm**, Rutgers conducting faculty member and Chorus Master of the New Jersey State Opera; **Edie Hill**, Minnesota Composer whose composition *There is No Age* was premiered in celebration of Harmonium's 25th anniversary and was also taken on our Italy tour; **David Sampson**, Composer-in-Residence for The Colonial Symphony and trumpet player with Solid Brass; and **Matthew Harris**, Manhattan musicologist and composer whose *A Child's Christmas in Wales* was a sellout when Harmonium premiered it in 2002. All contestants, not just the winners, receive written comments from the judges; and early registrants were given the opportunity for one-on-one tutoring in composition with **Johnathan Reale**, Harmonium tenor and contest coordinator, who is also a vocal ensemble composer and arranger.

**Grand Prize Winner Jonathan MacMillan** is a junior at Vernon Township High School. He is a member of the National Honor Society and the Tri-M Music Honor Society. He is also a student member of the American String Teacher's Association. He was recently chosen to attend the 2007 NJ Governor's School in the sciences at Drew University. Jonathan began composing in the 8<sup>th</sup> grade, and currently studies music theory and composition with Thomas Carlo Bo, conductor and music director of Opera At Florham. His composition *A Shropshire Lament* won the 2006 Harmonium Choral Society composition contest. He was recently chosen as one of four grand prize winners of the New Jersey Arts Collective "Pictures 2007" composition contest. Jonathan studies the violin and the viola with Todd VanBeveren. He was principal violist in the 2007 Northern New Jersey Regional Orchestra, and will play in the New Jersey All-State Orchestra in November, 2007. He is now completing his fifth year of participation in the Northern New Jersey Youth Orchestra, where he is currently concertmaster. He also plays in his school orchestra, and, for a change of pace, plays piano in the school jazz band. He recently joined a Christian rock band where he plays piano and violin. In his free time, Jonathan enjoys playing the piano, working with computers, studying Latin, and playing tennis.

**Second Place Winner Thomas Barth** is currently a senior at Roxbury High School in Succasunna, and will be attending Boston University on full academic and music scholarship for music theory and composition in the fall. Thomas explains: “My life has revolved around music for as long as I can remember. I began playing the piano at age four and continued to take lessons until age sixteen. My father taught me guitar at a young age and owned a music store in town. I grew up with a deep appreciation for all different styles of music and learned a great deal from my father. This past year he passed away from pancreatic cancer, but his legacy has lived within me as strong as ever. I have set my life goals to write music and to continue his life work – passing on the gift of music to others and teaching music to those who wish to learn.”

In high school Thomas has been a part of the All-State choir for three years (awarded the top score in the tenor section his senior year), the All-Eastern Choir for two years, and the All-National Choir in Miami this past year. Last summer he attended the New Jersey Governor’s School for the Arts at The College of New Jersey where he composed many pieces, including string quartets, woodwind duos, and a violin concerto. He was the winner of the Piano Teachers’ Society of America’s Mark Nevin Composition Competition for three consecutive years, which also included three Carnegie Hall performances. He was recently awarded the *Elaine Ehlers Arts Scholarship* by the Arts Council of the Morris Area.

### **Where are they now? 10 years of young composers**

The Contest is open to high school students in New Jersey. Not surprisingly, the Harmonium first prize figures as a prominent starting point in their résumé. What is surprising is that every one of the winners has retained some connection to music, and several still call themselves composers. This strongly suggests that the early recognition reinforced a desire that might otherwise have fallen by the wayside. Here are some quotes taken from the previous winners’ websites:

- 1998 Winner **Brian Driscoll** is a composer of secular and sacred choral works for ensembles of all sizes and levels of ability. Driscoll's works have been published by Amber Waves Music Publishing and Alfred Publishing Co., Inc., and have been performed throughout North America and Europe. Brian has affiliations with ASCAP, NACUSA, and Chorus America, and he is also a member of Phi Mu Alpha Sinfonia Fraternity of America.
- 1999 Winner **Daniel Adamczyk** is Director of Music at St. Michael’s Roman Catholic Church in Cranford, New Jersey.
- 2000 Winner **Stefan Swanson** is listed on the Sibelius website as a freelance film and media composer in the New York/New Jersey area, specializing in orchestral music (both small-scale and large-scale) for any film genre. He has worked on dramas, comedies, horror films, adventures, and documentaries, and is also experienced in concert music.

- 2001 Winner **Chris Giarmo** is a dancer with Big Dance Theater's *The Other Here*, where East meets West through visual design, dance, storytelling and music -- including both ancient and pop Okinawan forms.
- 2002 Winner **Kevin Clark** is currently a double-degree student at the Peabody Institute and the Johns Hopkins University. He has studied composition with Christopher Theofanidis, Michael Hersch, and Robert Sirota. At Peabody, Clark's music is routinely performed by his friends and collaborators in the group *No Signal*, including sopranos Elisabeth Halliday and Caitlin Donovan, saxophonist Zachary Herchen, cellist Rachel Gawell, and percussionist Michael Compitello, among others.
- 2003 Winner **Heidi Lam** is currently a Ph.D. student in computer science at the University of British Columbia. She helped write a music database management program called **MusicLand: Exploratory Browsing in Music Space (2005)**, a first attempt to look at search behavior where the target is not precisely defined. The data used are annotated music files.
- 2004 Winner **Kyle Boatwright** recently wrote the sound score for *Fiber*, a multimedia performance piece exploring relationship, memory and creation through fiber arts, performed at the Five Colleges in Massachusetts.
- 2005 Winner **Dale Trumbore**, of Chatham, New Jersey, studies music at Ithaca College. She went on last year to be one of the winners of Chanticleer's third biennial Student Composer Competition, encouraging composition students to write works for high school-level choirs.

Runner-up composers have also had their works performed. 1999's winner, **Daniel Adamcyck** was 1998's runner-up. 1998's honorable mention **Ben Schroeder** was a high school bass singing in Harmonium. Ben still sings in Harmonium, including the Chamber Singers, and works as a Science book editor at Enslow Publishers, and will be arranging a finale for our Halloween Concert next year. **Melinda Riley**, 1999's runner-up is pursuing graduate studies in viola at Butler University. **Yui Kitamura**, runner-up from 2001 recently gave a composition recital at Juilliard. **Christine Webb Woodbury** (2004) is a violist and violinist majoring in music at Smith College.

(You can download or listen to files of all the Grand Prize winning compositions at <http://www.gcast.com/u/jabez/Harmonium.xml> .)

CDs of the last 9 years of student compositions performed by Harmonium are available tonight only for \$10. Proceeds will be split between funding the contest and Morris Habitat for Humanity.

### **Harmonium Partners with Morris Habitat for Humanity**

As we present our June concert, *Songs of Home*, we're proud to honor the work of Morris Habitat for Humanity, an organization that makes homes possible for many families in our area. Our Outreach Singers performed a few songs from tonight's concert at Morris Habitat's Car Show on Saturday morning, and half of the proceeds of our CD and

merchandise sales this weekend will be donated to help fund their valuable work. A representative from Morris Habitat will be available at the intermission to answer your questions. Why not find out how you can help?

**Stanislava Marie Burchartz** (born July 1, 1991) was adopted from Bulgaria at age 7.5 by single mom Dorothee Burchartz of Parsippany. She joined the first grade at Lake Parsippany School and quickly made friends, even before she knew much English. She was joined by a new sister, Mia, in 2001, and by another sister, Dannica, in 2004 — both also sharing her Bulgarian heritage.

Stani quickly found a larger family in her church, St. Andrew Lutheran Church in Parsippany, where she was considered a leader among the youth, and had just made her confirmation a month prior to her untimely passing on July 21, 2006 from undiagnosed Acute Myeloid Leukemia.

Stani also was a member of Girl Scout Troop 932, where she was an active participant with her friends. Just recently the Girl Scouts dedicated a new flag at Camp Mogisca in Glen Spey, NY, with a ceremony and a permanent bronze plaque in Stani's memory. Her leadership, independence, and love of others were a reflection of the Girl Scout philosophy.

In the fall season, Stani was an avid Soccer player in the Parsippany Soccer Club Intramural Program. There again, on the field and off, her natural leadership was evident. She would direct her teammates from her full-back position, and would reach out to them and give them encouragement off the field as well. Last fall's intramural tournament was played in her memory, and her "purple" team (especially the goalie) was convinced she was there helping them win the Division 3 championship for the first time ever.

Stani entered Brooklawn Middle School in 2003, having earned the "Principal's Award" for good citizenship, helpfulness, responsibility, and leadership as she left Lake Parsippany School. She graduated from Brooklawn in June of 2006, and was eagerly awaiting high school.

Stani was a fan of Harmonium, of which Dorothee is a charter member. At first someone used to babysit Stani during rehearsals, but as she got older she reversed roles and babysat the younger children of Harmonium members. She always came to the concerts — not because she had to, but because she wanted to. She even accompanied her mother in the audience during the times Dorothee was on leave. Her appreciation of a broader variety of music beyond what is played on Z100 is one of the things that gave Stani and Dorothee a deeper connection, and is one of the things Dorothee will really miss. She was a joy to have around.

Stani was very appreciative of all that she had, and the most important thing to her was family. But even outside of her family, Stani welcomed everyone with big hugs, open arms and a joyful heart. Even after almost a year, it is hard to grasp that her sunny smile and "Stani" hugs are gone from our lives.

All Harmonium donations to Morris Habitat this weekend will be in memory of Stani.