

**Program Order**

Mountain Nights *Mickey McGrath*  
Lift Thine Eyes to the Mountains  
(WOMEN)

Zoltán Kodály (1882-1967)  
Felix Mendelssohn (1809-1847)

Ave Maris Stella

Trond Kverno (b. 1945)

Ecce Nunc Benedicite Dominum

Tomás Luis de Victoria (1549-1611)

Euroclydon *John Lamb, Greg Jung*

William Billings (1746-1800)

Stevenson Suite

(World premiere anniversary commission in honor of David Hoadley's many years of service)

The Wind

Stefan Swanson (b. 1981)

Foreign Lands *Joe Keefe, Marilyn Kitchell*

Benjamin Schroeder (b. 1980)

Where Go the Boats?

Dale Trumbore (b. 1987)

Looking-Glass River (Chamber Singers)

Tim Laciano (b. 1993)

Autumn Fires

Martin Sedek (b. 1985)

Horizons *John Eric Roper*

Peter Louis Van Dijk (b. 1953)

INTERMISSION

Come, Shepherds, Follow Me

John Bennett (c. 1575-1614)

Ecco Mormorar L'onde

Claudio Monteverdi (1567-1643)

Sea Fever (Second Prize) *Laura Winslow*

Jamie Currie (b. 1995)

The Andalusian Merchant

Thomas Weelkes (1576-1623)

CHAMBER SINGERS

Cape Cod Girls

arr. Emily Crocker

Sick of the Songs of the Sea *Ted Roper, narrator*  
(MEN)

Charles A. Bennett

Nightingales (Grand Prize)

Jacob Gelber (b. 1995)

A Set of Chinese Folk Songs, Vol. 3

Chen Yi (b. 1953)

Diu Diu Deng

Mountain Song and Dancing Tune *Ellie Escher (Saturday), Jennifer Huang (Sunday)*

Ky Chororo *Emilie Bishop*

Aníbal Sampayo (1926-2007), arr. Gomez

The Wild Mountain Thyme

arr. Reginald Unterseher (b. 1956)

For Every Mountain

Kurt Carr (b. 1964)

*Cassandra Kellam, guest soloist, Mark Miller, piano*

*Jonathan Wohl, bass, Joe Keefe, drums*

## **Program Notes**

It seems appropriate to open our concert celebrating young composers with a composer who dedicated his life to music education, Hungary's **Zoltán Kodály**. As well as developing his famous music education method, he was an ethnomusicologist, pedagogue, linguist, and philosopher, and is especially known for his choral music. *Mountain Nights* is an atmospheric setting for 5-part women's choir. We are performing the first of five movements. The title *Mountain Nights (Hegyi Éjszakák)* is represented by the wordless music, and expresses the composer's deep love for mountains - in particular the Tatra, Mátra and the Swiss Alps - among which he spent so many enjoyable holidays during his long life. "Mountains," he told his biographer László Eöszé, "have their own songs."

No concert on a mountain theme would be complete without this trio, *Lift Thine Eyes to the Mountains*, from **Mendelssohn's** oratorio *Elijah*. Some pieces of music are beloved chestnuts for a reason, and this one is a near-perfect setting of verses 1-3 of Psalm 121. In this baroque-influenced oratorio, the movement follows Elijah's aria "It is enough, O lord now take my life...now let me die" and the tenor sings "See he sleeps under a juniper tree in the wilderness, and the angels of the Lord encamp round about them that fear him." This trio represents the angels comforting Elijah.

Lift thine eyes to the mountains, whence cometh help.  
Thy help cometh from the Lord,  
the Maker of heaven and earth.  
He hath said, thy foot shall not be moved;  
thy Keeper will never slumber.

**Trond Hans Farnert Kverno** is a contemporary Norwegian composer best known for his liturgical compositions. He received degrees in church music, music theory and choir direction from the Oslo Conservatory of Music. *Ave Maris Stella* is a six-part double chorus work alternating women and men, and using chant-like lines in the middle voices, with contemporary rhythms and harmonies. It was written in 1975 for the choir Grex Vocalis and the conductor Carl Høgset, to be performed in their very first concert at the Bergen International Festival.

Ave, maris stella,  
Dei Mater alma,  
Atque semper Virgo,  
Felix caeli porta.

Hail, star of the sea,  
loving Mother of God,  
and also always a virgin,  
Happy gate of heaven.

Sumens illud Ave  
Gabrielis ore,  
Funda nos in pace,  
Mutans Evae nomen.

Receiving that Ave  
from Gabriel's mouth,  
confirm us in peace,  
Reversing Eve's name.

Solve vincla reis,  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cuncta posce

Break the chains of sinners,  
Bring light to the blind,  
Drive away our evils,  
Ask for all good.

Monstra te esse matrem,  
Sumat per te preces,  
Qui pro nobis natus  
Tulit esse tuus.

Show yourself to be a mother,  
May he accept prayers through you,  
he who, born for us,  
Chose to be yours.

Virgo singularis,  
Inter omnes mitis,  
Nos culpis solutos,  
Mites fac et castos.

O unique virgin,  
Meek above all,  
Make us, absolved from sin,  
Gentle and chaste.

Vitam praesta puram,  
Iter para tutum,  
Ut videntes Jesum,  
Semper collaetemur.

Keep life pure,  
Make the journey safe,  
So that, seeing Jesus,  
We may always rejoice together.

Sit laus Deo Patri,  
Summo Christo decus  
Spiritui Sancto,  
Tribus honor unus.  
Amen.

Let there be praise to God the Father,  
Glory to Christ in the highest,  
To the Holy Spirit,  
One honor to all three.  
Amen.

**Tomás Luis de Victoria**, Spain's greatest high Renaissance composer, possessed the contrapuntal craft of the Roman school of Palestrina, infused with a more emotional, Spanish mysticism. Many of us are familiar with his motets, but may not know that most of his psalm settings are for double choir in the Venetian style. This setting of the Compline (evening) Psalm 134, *Ecce Nunc Benedicite Dominum*, uses typical devices such as dialogue, echo and repetition between choirs to suggest it was sung across chapels with split chancels. It was published in Madrid in 1600 when the composer was chaplain to the Dowager Empress Maria, and organist at the Monasterio de las Descalzas. The original key was lower and it was probably sung by men only.

Ecce nunc benedicite Dominum,  
omnes servi Domini,  
qui statis in domo Domini  
in atriis domus Dei nostri.

Come, now bless the Lord,  
all you servants of the Lord,  
who stand in the house of the Lord,  
in the courts of the house of our God.

In noctibus extollite manus  
vestras in sancta,  
et benedicite Dominum.  
Benedicat tibi, Dominus ex Sion,  
qui fecit coelum et terram.

In the night, lift up your hands  
to the holy places,  
and bless the Lord.  
May the Lord bless you from Zion,  
he who made heaven and earth.

Gloria Patri, et Filio,  
et Spiritui Sancto,  
Sicut erat in principio,

Glory be to the Father, and to the Son,  
and to the Holy Ghost,  
As it was in the beginning,

et nunc, et semper,  
et in saecula saeculorum.  
Amen.

is now, and ever shall be,  
world without end.  
Amen.

Singing-master, tanner, “America’s first composer” **William Billings** wrote music with a certain raw, unabashed straight-forwardness. Larry Bennet provides the following notes for his edition of *Euroclydon*:

Billings occupies a special place in American musical history as the first to publish a collection devoted exclusively to his own compositions. His fourth of six published tunebooks, *The Psalm-Singer’s Amusement* (1781), contains one of his most imposing compositions, *Euroclydon, An Anthem for Mariners*. The term ‘Euroclydon’ refers to a stormy east or northeast wind which, according to Christian tradition, was responsible for the shipwreck of St. Paul on Malta (A.D. 60). Billings freely expands upon the Biblical text of Psalm 107:23-30 by adding lines of his own that portray the joyful reunion of the sailors with their friends. Musically, the composer evokes the storm with some of his most vivid imagery.

They that go down to the Sea in Ships  
and occupy their business in great waters,  
these men see God’s wonders, His wonders,  
His great and mighty wonders in the deep.  
For He commanded the stormy winds to blow  
and He lifted up the waves thereof.  
They are mounted up, as it were, into Heav’n,  
and then down, into the deep,  
and their souls melt away with trouble.  
They reel and stagger to and fro like a drunken man  
and are at their wits’ end.  
Then they cry and He bringeth them out of their distresses.  
He maketh the storm a calm, so that the waves are still.  
Then they are glad because they are quiet,  
and He bringeth the vessel into port,  
and all huzzah<sup>1</sup>, huzzah.  
Their friends assembled on the wharf  
to welcome them on shore.  
Welcome here again, welcome home!

1- hurrah

We are so excited to celebrate the 15<sup>th</sup> Anniversary of the High School Student Composition Contest, and we thought it most appropriate to continue to support young composers in the youth of their careers, so we have commissioned a suite, unified by the exquisite poetry of Robert Louis Stevenson, in which each movement is by a different young composer who has shared in the contest’s history. We have dedicated this work to David Hoadley, who recently retired from singing in Harmonium after many years as a staunch member of the bass section and singing

practically every gig the outreach chorus ever did! David is now a community member of Harmonium's board of directors. *A Child's Garden of Verses* seemed to capture the young-at-heart quality of David!

More about the composers can be found in the "Where Are They Now?" section of the program. Marty Sedek (contest coordinator, Harmonium member, and composer that we love to champion) has written the concluding movement. Each composer has provided a short note about their movement:

***The Wind:*** I was inspired by the songs my mom used to sing to me as a really young child. I don't even remember the songs all that well, but their character has always stuck with me. I figured that would be appropriate for a poem from a child's point of view. -**Stefan Swanson**, 2000 winner, film composer

I saw you toss the kites on high  
And blow the birds about the sky;  
And all around I heard you pass,  
Like ladies' skirts across the grass.

O wind, a-blowing all day long,  
O wind, that sings so loud a song!

I saw the diff'rent things you did,  
But always you yourself you hid.  
I felt you push, I heard you call,  
I could not see yourself at all.

O you that are so strong and cold,  
O blower, are you young or old?  
Are you a beast of field and tree,  
Or just a stronger child than me?

***Foreign Lands:*** Thanks so much for the opportunity to compose something for Harmonium, especially a piece in honor of David! When I rejoined Harmonium after college and David told me that of all the student compositions Harmonium had performed up to that point, mine was still his favorite, it gave me a huge boost of confidence that I still draw on every time I compose. -**Ben Schroeder**, 1998 3<sup>rd</sup> place winner, Harmonium singer

Up into the cherry tree  
Who should climb but little me?  
I held the trunk with both my hands  
And looked abroad in foreign lands.

I saw the next door garden lie,  
Adorned with flowers, before my eye,  
And many pleasant places more  
That I had never seen before.

I saw the dimpling river pass  
 And be the sky's blue looking-glass;  
 The dusty roads go up and down  
 With people tramping into town.

If I could find a higher tree  
 Farther and farther I should see,  
 To where the grown-up river slips  
 Into the sea among the ships,

To where the road on either hand  
 Lead onward into fairy land,  
 Where all the children dine at five,  
 And all the playthings come alive.

*Where Go the Boats?* sets a seemingly simple text about a child's boats sailing down a river. As the river flows away with the boats at the poem's conclusion, the speaker realizes, "Other little children / Shall bring my boats ashore." The poem's undertones—loss, longing for return, and letting go—reach far beyond a child's immediate experience. This particular musical setting aims to bring out both the surface simplicity of this poem and its potential darker, deeper implications. The child narrator copes with the loss of the boats in the same way an adult must cope with the loss of a lover: the lost objects are gone forever, but will nonetheless be loved in the future. -**Dale Trumbore**, 2005 winner, LA-based composer

Dark brown is the river,  
 Golden is the sand.  
 It flows along forever,  
 With trees on either hand.

Green leaves a-floating,  
 Castles of the foam,  
 Boats of mine a-boating,  
 Where will all come home?

On goes the river  
 And out past the mill,  
 Away down the valley,  
 Away down the hill.

Away down the river,  
 A hundred miles or more,  
 Other little children  
 Shall bring my boats ashore.

*Looking-Glass River*: I hoped to capture the fluid motion of the river as well as the whimsical nature of the poem. I also wanted to imbue the piece with a childlike excitement and fascination

and show how colorful and rich a child's image of the river could be. I'm honored to write my first commission for Harmonium. -**Tim Laciano**, 2009 runner-up, 2010 & 2011 winner, Yale student

Smooth it glides upon its travel,  
Here a wimple, there a gleam,  
O the clean gravel!  
O the smooth stream!

Sailing blossoms, silver fishes,  
Pave pools as clear as air,  
How a child wishes  
To live down there!

We can see our colored faces  
Floating on the shaken pool  
Down in cool places,  
Dim and very cool;

Till a wind or water wrinkle,  
Dipping marten<sup>1</sup>, plumping<sup>2</sup> trout,  
Spreads in a twinkle  
And blots all out.

See the rings pursue each other;  
All below grows black as night,  
Just as if mother  
Had blown out the light!

Patience, children, just a minute,  
See the spreading circles die;  
The stream and all in it  
Will clear by and by.

1- weasel-like mammal

2- to sink suddenly

***Autumn Fires:*** I love the message of this text, to find joy and beauty in all seasons and to enjoy the constancy and perpetuity of nature. This short motet features compositional styles and colors that shift along with the change of seasons, and ends in a joyous and robust celebration; and most importantly, a call to sing. -**Martin A. Sedek**

Marty is a graduate of Berklee College of Music (B.M. in composition) and holds a master's degree in composition from the Cali School of Music at Montclair State University, where he is currently on the choral and theory faculties. An avid orchestral and choral composer and conductor, Marty also works as a music educator and has been a proud member of Harmonium since 2004, managing our High School Student Composition Contest for the past two

years. Harmonium has premiered several of his works, and we are indebted to him for managing the contest.

In the other gardens,  
And all up the vale,  
From the autumn bonfires  
See the smoke trail!

Pleasant summer over  
And all the summer flowers,  
The red fire blazes,  
The grey smoke tow'rs.

Sing a song of seasons!  
Something bright in all!  
Flowers in the summer,  
Fires in the fall!

The South African composer **Peter Louis Van Dijk** has had a widely varied career in music as a composer, performer, teacher and conductor, active in radio and television. He wrote his first opera in 1973, and a second, in Afrikaans, was performed two years later. His *San Gloria* is based on bushman themes, combined with a version of the Latin *Gloria*. *Horizons* is a beautiful and disturbing piece written for the King's Singers' 1995 South African Tour. The composer provides these notes:

In a cave, somewhere in the Western Cape region, is a well-documented San (Bushman) painting of a Dutch (or perhaps English) ship, resplendent with flags and sails, rounding the Cape. The painting dates back to the early 1700s and serves as a poignant reminder of the incredible powers of observation of these now virtually extinct people. Sadly, the very people the San saw as gods, certainly in terms of stature and relative opulence, were to become the executioners (with the help of other black tribes). Physically small, the San described their larger neighbors as animals without hooves and were often regarded as cowardly due to their non-confrontational approach to conflict with friend and foe alike. The eland (a large antelope) represented more than just food and took on an almost supernatural significance, while the rain was seen, supernaturally, to be either male or female (either rain-cow or bull) depending on its intensity.

Sleep, my springbok<sup>1</sup> baby,  
Sleep for me, my springbok child,  
When morning comes I'll go out hunting,  
For you are hungry and thirsty...

Small moon, Hai! Young moon,  
When the sun rises you must speak to the Rain,  
Charm her with herbs and honeycomb,  
O speak to her, that I may drink, this little thing.



She will come across the dark sky:  
Mighty Raincow, sing your song for me  
That I may find you on the far horizon.

Sleep, my springbok baby,  
Sleep for me, my springbok child,  
When morning comes I'll go out hunting,  
For you are hungry and thirsty...

O Star, Hai! Hunting Star,  
When the sun rises you must blind with your light  
The Eland's<sup>2</sup> eyes,  
O blind his eyes, that I may eat, this little thing.  
He will come across the red sands:  
Mighty Eland, dance your dance for me,  
That I may find you on the far horizon.

Sleep, my springbok baby,  
Sleep for me, my springbok child,  
When morning comes, they'll come a-hunting,  
For they are hungry and thirsty...

They will come across the waters:  
Mighty saviours in their sailing ships,  
And they will show us new and far horizons.  
And they came, came across the waters:  
Gods in galleons<sup>3</sup>, bearing bows of steel,  
Then they killed us on the far horizon.

1- southern African gazelle

2- large African antelope

3- ships

Very little is known of the life of English madrigal composer **John Bennett**. He published two volumes of madrigals and contributed to Thomas Morley's *Triumphs of Oriana* and the well-known madrigal *All creatures now are merry-minded*. ***Come, Shepherds, Follow Me*** contains ample opportunities for text-painting from "run up apace the mountain" to "haste we hence and fly."

Come shepherds follow me,  
run up apace<sup>1</sup> the mountain.  
See, lo, besides the fountain,  
love laid to rest, how sweetly sleepeth he;  
o take heed, come not nigh him  
but haste we hence and fly him,  
and lovers dance with gladness,

for while love sleeps is truce  
with care and sadness.

1- quickly

*Ecco mormorar l'onde* is an early madrigal by **Claudio Monteverdi**, from his Second Book of Madrigals (of 9) (1590). Although not yet as dramatic as the later continuo madrigals, the soprano parts are rather florid, showing knowledge of the Ferrara school of composition and the ensemble of virtuoso women singers who influenced them. The musical description of dawn is quite programmatic; beginning low and soft and gradually building, as well as including a lot of text-painting, such as the melismas on “cantar” (sing). The text by Tasso makes a play on words between dawn “l’aura” and the beloved “Laura.”

Ecco mormorar l'onde  
e tremolar le fronde  
a l'aura mattutina e gli arboscelli,  
e sovra i verdi rami i vaghi augelli  
cantar soavemente;  
e rider l'oriente.  
Ecco già l'alba appare  
e si specchia nel mare  
e rasserena il cielo  
e imperla il dolce gelo  
e gli alti monti indora.  
O bella e vaga Aurora,  
L'aura è tua messagiera,  
e tu de l'aura  
ch'ogni arso cor ristaura.

Here the waves murmur  
and the foliage and shrubs tremble  
in the morning breeze,  
and on the green branches the pretty birds  
sing sweetly;  
and the east smiles.  
Here dawn appears  
and is reflected in the sea,  
and brightens up the sky,  
and the gentle frost imperls the fields  
and gilds the tall mountains.  
O beautiful and gracious dawn,  
the breeze is your messenger,  
and you the breeze's,  
which revives every burnt-out heart.

**Jamie Currie** is a junior at New Providence High School and this is the first competition of this nature he has entered. He plays several instruments, primarily the guitar and alto saxophone, and sings in several choirs at his school including the men’s, mixed, and jazz choir. Jamie also enjoys performing in his school’s musical productions. This year, he participated in the NJ Region II Choir as a Tenor 1 and is looking forward to performing in the NJ All-State Choir this fall as a Tenor 2. Jamie first learned about composition in music theory class during his freshman year and has loved music theory since then. He learned about melodic phrasing, harmony and chord progressions, which are essential when composing. Using this knowledge, Jamie created his piece, *Sea Fever*, with text by poet John Masefield, to enter into the Harmonium competition. He has composed before, but mainly as a hobby and not for competition and performance purposes. Jamie is ecstatic about this opportunity and is grateful for the chance to have his work performed by such an excellent choir.

I must go down to the seas again, to the lonely sea and the sky,  
and all I ask is a tall ship and a star to steer her by,  
and the wheel's kick and the wind's song and the white sail's shaking,

and a grey mist on the sea's face, and a grey dawn breaking.  
 Oh I must go down to the seas again, for the call of the running tide  
 is a wild call and a clear call that may not be denied;  
 and all I ask is a windy day with the white clouds flying,  
 and the flung spray and the blown spume, and the sea gulls crying.

Oh for I must go down to the seas again, to the vagrant gypsy life,  
 to the gull's way and the whale's way, where the wind's like a whetted<sup>1</sup> knife;  
 and all I ask is a merry yarn<sup>2</sup> from a laughing fellow rover,  
 and a quiet sleep and a sweet dream when the long trick's<sup>3</sup> over.

1- sharpened

2- a tall tale

3- the time spent steering the ship

**Thomas Weelkes** was organist at both Winchester College and Chichester Cathedral, and famed as a composer of both madrigals and sacred music. *The Andalusian Merchant* is another example of amazing text painting. It is Part II of a large madrigal celebrating the age of exploration, the first part of which is *Thule, the Period of Cosmography*. The words most vividly illustrated by the music include the “flying fishes” and the chromatic sequences on “how strangely” followed by a surprise chord on “wondrous.” Despite our trip to foreign lands, like all good madrigals, the metaphor turns out to be about love!

The Andalusian merchant,  
 that returns laden with Cochineal<sup>1</sup> and China dishes,  
 reports in Spain how strangely Fogo<sup>2</sup> burns,  
 amidst an ocean full of flying fishes!  
 These things seem wond'rous, yet more wond'rous I,  
 whose heart with fear doth freeze, with love doth fry.

1- red dye made from cochineal insects (which live on cactus)

2- prominent volcano in the Cape Verde islands

The real reason I chose *Cape Cod Girls* is that my husband sang this to our daughter Grace just about every night of her toddlerhood, making up verses as they went along. Jabez shares this:

I learned this song from Mrs. Bentall, my music teacher at Andrew S. Draper Central School in Schenevus, NY. Mrs. Bentall was a very cheerful person and when any of the children told her anything about themselves she would exclaim, "Isn't that FORTUNATE!" I was fascinated with *Cape Cod Girls* because my own grandfather had once had a summer house in Humarock, on Cape Cod, which, about ten years before I was born, had floated out to sea on the waves of a hurricane. There was a photograph of this event actually happening, hanging on the wall of the kitchen in his replacement summer house in Popham Beach, ME. When my own children were still toddlers, I would rock and sing this tune to them before bed every night. They encouraged me to make up new verses based on various codfish body parts.

Before becoming Vice President of Choral Publications for Hal Leonard Corporation in Milwaukee in 1989, Texas native **Emily Crocker** taught for 15 years in her home state.

Cape Cod girls, they have no combs,  
heave away, heave away.  
They comb their hair with codfish bones,  
we are bound for Australia!

Refrain:  
Heave away my bully<sup>1</sup> bully boys,  
heave away, heave away.  
Heave away and don't you make a noise,  
we are bound for Australia!

Cape Cod boys they have no sleds,  
heave away, heave away.  
They slide down hills on codfish heads,  
we are bound for Australia!

Refrain

Cape Cod cats, they have no tails,  
heave away, my boys, heave away!  
They lost them all in Cape Cod gales,  
we are bound for Australia!

Refrain

1- fine; jolly

Ironically, the men will follow this sea chantey with *Sick of the Songs of the Sea* by **Charles Bennett**. Listen for references to Gilbert & Sullivan, Away Rio, Volga Boatmen and more in this moment of comic relief.

When I was a lad in junior high,  
I sang many songs with glee.  
The songs almost always had a point  
that led me to the sea.  
But now that I've grown to the land I will roam  
and no more o'er the waves I'll be.  
I'm stuck on the shore, and I'll sink no more  
'cause I'm sick of the songs of the sea.

We sang of the ships and the boatman who stomped,  
and the ghost ships still haunt my dreams.

The sailors who drank should be put in the tank  
 'cause the shore is the place I'll be.  
 The songs in six-eight which back then seemed so great  
 are no longer a part of me.  
 With the girls of the land and the songs of a man,  
 I'll never go back to the sea,  
 I'm sick of the songs of the sea.

Oh, the songs of the sea were so glorious,  
 the melodious tunes reigned victorious,  
 but for too many years, we've sung sailors' cheers,  
 now we're ready to sing land-locked choruses.  
 Those sea-faring songs were gigantic.  
 They were solid, like the Titanic.  
 They would float for awhile, but we're tired of that style,  
 so let's throw them all in the Atlantic.

So remember my friends there's a means to this end,  
 and a land loving lad I'll be.  
 We're at home on the range, and we won't be deranged  
 with the seafaring songs of the sea.  
 We'll raise up our glass to our shore dwelling lass,  
 and we won't drift away you'll see.  
 Farewell to the ships and the floating misfits  
 'cause we're sick of the songs of the sea.  
 We are sick of the songs of the sailors and the whalers,  
 of the boatman and the pirates  
 and the chanteys that alarm us.  
 We are sick of the songs of the sea.  
 Yo-ho!

**Jacob Gelber** is a junior at Cranford High School. Trained as a classical pianist, he has been recognized for his accomplishments in classical music, composition, and jazz.

Among Jacob's musical mentors are Suzuki piano instructor Nancy Modell, piano performance professor Dr. James Goldsworthy of Westminster Choir College, Israeli composer Gilad Cohen, and jazz pianist Victor Lin of Columbia University. Jacob attended the Westminster Solo Pianist Camp for two years, the Litchfield Jazz Camp, and the Eastman School of Music's Summer Jazz Studies program. This summer, he will be attending the Skidmore Summer Jazz Institute and the Stanford Jazz Residency.

Jacob took 2nd place in both the 2011 and 2012 MEA Solo Piano Annual Competition and took first place in his age group for the MEA-NJ Honors Competition and Recital two years consecutively. Jacob was a finalist in the 2011 ASCAP Foundation's Young Composer's competition for his piece "October Moonlight." For his piece "The Troubled Boy" (2011), he

was nominated the NJ Senior State Winner and Eastern Division Honorable Mention in the MTNA's 2012 National Composition Competition and won 4th place in the composition segment of the international Golden Key Music Festival, where it will be premiered this summer in Vienna, Austria. He was the 1st place winner in the 2012 MEA Eric Steiner Composition Competition for his short "Waterfall Prelude". Jacob is a member of his high school's Noteworthy Gentlemen a cappella group. He is also an accompanist on piano and guitar at Temple Har Shalom in Warren, NJ.

I wrote *Nightingales* over the course of three months during the winter. I was influenced by choral works of the last three hundred years; while I drew heavily from Baroque and Classical period voice leading procedures, the Romantics and modern composers opened my ears to textures that lent themselves well to the setting of this text.

British poet Robert Bridges wrote "Nightingales" in three stanzas; each stanza is made up of three two-line groups. I wrote the piece in the 3/4 meter and in three clear sections with the intent of capturing the three-part structure Bridges intended.

The first stanza depicts the nightingales' beauty with sparse, consonant harmonies and clear call-and-response figures between the men and women. The second stanza reveals that the beauty of the nightingales' song is not born of simple ease and joy, but of hardship, dissatisfaction, and desire, and is thus darker and mysterious. The third and final stanza concludes the nightingales' dark journey through the night with a joyful welcoming of the day, which builds upon the motives and call-and-response of the first stanza.

Beautiful must be the mountains whence ye come,  
 And bright in the fruitful valleys the streams wherefrom  
 Ye learn your song:  
 Where are those starry woods?  
 O might I wander there,  
 Among the flowers, which in that heavenly air  
 Bloom the year long!

Nay, barren are those mountains and spent the streams:  
 Our song is the voice of desire, that haunts our dreams,  
 A throe of the heart,  
 Whose pining visions dim, forbidden hopes profound,  
 No dying cadence, nor long sigh can sound,  
 For all our art.

Alone, aloud in the raptured ear of men  
 We pour our dark nocturnal secret;  
 And then, as night is withdrawn  
 From these sweet-springing meads and bursting boughs of May,  
 Dream, while the innumerable choir of day  
 Welcome the dawn.

**Chen Yi** was born and raised in Guangzhou, China in a talented family. Her parents were doctors and musicians, and her sister was a child prodigy. Chen began studying piano at the age of three, heavily influenced by the music of Western composers such as Bach and Mozart. However, once the Cultural Revolution began in 1966, Western attitudes were severely shunned and the arts were opposed. For ten years, education came to a halt and people were relocated to work in large communes in the countryside. Chen's father and older sister were sent away, but she managed to stay in her hometown awhile longer and continued to practice music, although she was forced to stuff a blanket inside her piano in order to dampen the sound and play her violin with a mute. When she was 15 years old, the family house was searched, all possessions were taken, and the rest of her family was dispersed to different locations to perform compulsory labor in the countryside. Chen used her time spent laboring in the countryside to learn and appreciate Chinese folk culture. Her connection with Chinese music would prove a useful tool in finding her own voice for her musical compositions in later life. At age 17, she returned to Guangzhou and began working as concertmaster in the orchestra of the Beijing Opera Troupe. Chen lived for many years in New York City, and studied composition with Chou Wen-Chung and Mario Davidovsky at Columbia University, earning a DMA with distinction. Her husband is the composer Zhou Long. As of 2006, both Chen and Zhou are professors of composition at the University of Missouri–Kansas City Conservatory of Music and Dance. Alongside a great number of orchestral works, Chen has also made many contributions to the choral repertoire and the chamber music repertoire, including works written for traditional Chinese instruments. (Wikipedia)

*A Set of Chinese Folk Songs* in three volumes (*Diu Diu Deng* and *Mountain Song/Dancing Tune* are vol. 3) were commissioned by Chanticleer when Chen Yi was their composer-in-residence in 1998. Of *Diu Diu Deng* (*Taiwan Folk Song*) she explains: “This song is very popular in the Yillan region of Taiwan, where transportation and communication were difficult. When the railway reached this region, the people sang this lively song in celebration while riding the trains through the area’s beautiful mountains and valleys. The words “diu diu deng” are nonsense syllables.” *Mountain Song* (*Guizhou Miao Folk Song*) was originally meant to be sung across the open air, with high and long notes that carry long distances, and in *Dancing Tune* (*Yunnan Yi Folk Song*), the nonsense syllables portray a lively dance which gets faster and faster.

### **Diu Diu Deng**

双脚行到伊都 阿末伊达丢 唉唷磅空内，  
磅空的水呀伊都 丢丢铜仔伊都 阿末伊都  
丢啊伊都滴落来。

Going up to the tunnel  
in the mountain,  
the water in the cave in dropping down.

双脚行到伊都 阿末伊达丢 唉唷挽茶山，  
看着一阵哪伊都 丢丢铜仔伊都 阿末伊都  
丢啊伊都查某官。

Going up to the tea mountain,  
I enjoy looking at the tea-picking girls.

### **Mountain Song/Dancing Tune**

登高山望远方，  
田里谷米黄，

Mountains high, I look far, far away.  
Harvest time, the grain is ripe,

河水向东流。  
炊烟在飘荡，  
我要歌唱这美丽的家乡。

rivers flow towards the east.  
The smoke from kitchen chimneys is  
fluttering.  
I am going to sing a song,  
in my home village,  
for my beautiful homeland.

**Aníbal Sampayo** was a popular Uruguayan poet, singer, guitarist, and composer. His songs have been recorded by numerous Latin American artists, and he has been honored for both his music (at the Festival of Cosquín in 1964, for his well-known “River of Birds” song, and the Fiesta Criolla del Prado in Montevideo in 2003) as well as his poetry (at the National Folklore Festival in Durazno in 1993). He is renowned throughout the region known as Entre Ríos, which straddles the Uruguay River and encompasses parts of both Uruguay and Argentina. He fled his homeland in the 1970s after being condemned by the right-wing government, found political asylum in Norway for 20 years, and returned to become an important figure in the Montoneros party in addition to his local renown as a composer. After his death in 2007, his hometown of Paysandú declared Aug 6 (his birthday) as a day of celebration in tribute to his legacy. The folksong *Ky Chororo* evokes a gentle lapping, a calm river, and the rhythmic slap of the paddle in the water.

Pasa mi río,  
caminito de cristal,  
mi dulce río,  
canto azul que busca el mar.

My river flows  
along its crystal path,  
my sweet river,  
blue song looking for the sea.

*Ta, ta, hupá,  
Ky chororo, ky chororo, ky chororo.*

Rema que rema,  
palita de Ybyratá.  
La luna llena,  
medallón en el palmar.

Stroke after stroke,  
oar of the Ibyratá.  
The full moon rises,  
medallion over palms.

Potro del agua,  
canoíta que te vas,  
destino que anda,  
hombre, río y soledad.

Colt of the water,  
a canoe that rides the stream,  
like destiny moving onward,  
man, river, and solitude.

**Reginald Unterseher** is Music Director and Composer-in-Residence at Shalom United Church of Christ, Richland, WA. His compositions are regularly performed throughout the world and have been featured at ACDA and MENC conventions in the US as well as at Carnegie Hall in New York City. He currently serves as Repertoire & Standards Chair for Men's Choirs for the Northwest Division of the American Choral Directors' Association. He is in demand as a choral and vocal adjudicator, clinician and voice teacher. He provides the following notes:



*The Wild Mountain Thyme*, in its various evolving forms, has been a staple of folk singers since the 19<sup>th</sup> century. It takes many phrases from “The Braes of Balquhiddy” by Scottish poet Robert Tannahill (1774-1810). Most modern versions are closer to what Francis McPeake recorded as “Will Ye Go, Lassie, Go?” in 1957, with its “if my true love, she won’t go, then I’ll sure find another” ending. The ending in this arrangement takes a very different path. I see these verses as three phases in a life-long true love. We start with that first thrill of discovery, move to the joy of creating life together, and then face the inevitability of loss.

Oh, the summertime is comin’,  
and the hills are sweetly bloomin’,  
and the wild mountain thyme  
grows around the bloomin’ heather!  
Will ye go, lassie, go?

Refrain:

And we’ll all go together  
to pull wild mountain thyme,  
all around the bloomin’ heather,  
Will ye go, lassie, go?

I will build my love a bower<sup>1</sup>  
by yon clear, crystal fountain,  
and on it I will pile  
all the flowers of the mountain.  
Will ye go, lassie, go?

Refrain

If my true love, she must leave me,  
I will never find another.  
No more wild mountain thyme  
grows where she lies below the heather.  
Must ye go?  
Will ye go?

1- arbor

**Kurt Carr** is an American gospel music composer and performer. While living in Hartford, CT, he served as Minister of Music at The First Baptist Church. Kurt credits Archbishop LeRoy Bailey as a positive influence in starting his professional gospel career, as Archbishop Bailey enabled Carr to perform his own music during church services. Carr studied classical music and earned a Fine Arts degree at the University of Connecticut. His time as director of the West Los Angeles Church of God in Christ choir gave him the opportunity to work with both gospel and secular musical artists, such as Stevie Wonder, Gladys Knight, Yolanda Adams, and Kirk Franklin. In 1989 while in Los Angeles, Carr formed a six-member vocal ensemble gospel

singers group called The Kurt Carr Singers. Carr's music is an interesting blend of traditional gospel composition and vocals, with elements of R&B, jazz, soul, blues, and the distinct modern harmonies and singing styles found in Urban Contemporary Gospel. Thanks to our composer-in-residence, Mark Miller, for his invaluable help with *For Every Mountain!* Mark is the Minister of Music at Christ Church in Summit, and teaches at Drew Theological Seminary and the Yale Institute of Sacred Music. Mark is well known throughout the United Methodist Church as a worship leader, composer, teacher and performer of sacred music. Mark has been a judge in the contest many times over the last 15 years.

I've got so much to thank God for,  
 So many blessings and so many open doors.  
 A brand new mercy along with each new day,  
 That's why I praise You,  
 For this I give You praise.

For wakin' me up this mornin',  
 That's why I praise You.  
 For starting me on my way,  
 That's why I praise You.  
 For letting me see the sunshine of a new brand day.  
 A brand new mercy along with each new day,  
 That's why I praise You,  
 For this I give You praise.

You're Jehovah Jireh,  
 That's why I praise You.  
 You've been my provider!  
 That's why I praise You.  
 So many times You've met my needs, so many times You've rescued me,  
 That's why I praise You.  
 I wanna thank You for the blessings You give to me each day.  
 Lord, that's why I praise You,  
 And for this I give You praise.

For ev'ry mountain You've brought me over,  
 For ev'ry trial You've seen me through,  
 For ev'ry blessing, hallelujah,  
 For this I give You praise.

**Harmonium's 15th Annual New Jersey High School Student Composition Contest** seeks to encourage young composers and create new repertoire. The Geraldine R. Dodge Foundation has said "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." Chorus America's 2009 Education Outreach Award was presented to

Harmonium Choral Society for this contest. This award is presented to a Chorus America member ensemble whose education outreach program demonstrates mission-based program development, viable music education, effective management and fiscal integrity, a commitment to artistic excellence, and a collaboration that is sustainable, beneficial, and meaningful for all partners. “Most inspiring, most of Harmonium’s past contest winners have stayed involved in music and most have continued to compose,” said Joyce Garrett, founder of the Washington Youth Choir, and the award’s presenter. “The contest engages young people, builds bridges within the education and performing arts communities in New Jersey, and contributes to the vitality of our art form.” “The exemplary leadership demonstrated by Harmonium and other deserving individuals and organizations serves as a model for all choruses as they strive for success in their communities,” said Ann Meier Baker, president and CEO of Chorus America.

This year's judges were **Anne Matlack**, the Artistic Director of Harmonium, organist, flutist and frequent choral adjudicator; **Edie Hill**, Minnesota composer whose composition *There Is No Age* was commissioned in celebration of Harmonium’s 25th Anniversary, **Matthew Harris**, Manhattan musicologist and composer, and **Amanda Harberg**, award-winning Juilliard-educated New Jersey composer whose *Apparitions* was commissioned and premiered by Harmonium in 2009. All contestants receive written comments from the judges. The contest was coordinated by composer and Harmonium bass **Martin Sedek**.

Congratulations to our \$1,000 Grand Prize winner **Jacob Gelber**. **Jamie Currie** of New Providence High School receives \$250 as the Second Prize award winner, and **J. Eric Roper**, also from New Providence High School, wins this year’s Third Prize. Jamie and Eric study with Susan Kirkland, director of Vocal Music at New Providence High School.

Adieu and Best Wishes to our high school senior: **Sharlys Leszczuk**, Hofstra University, for 4 great years in Harmonium, including whistle and harp playing, Chamber Singing, and some step dancing and solos!

Most of all, we thank **YOU, our audience**, for coming, for supporting our mission, our live performances, and our young composers. It's a scary time for non-profits and we couldn't do it without you! For more information about how you can help by donating, becoming a subscriber, serving as a community member of our board, hiring us or auditioning, and receiving infrequent and friendly email reminders, visit our website [www.harmonium.org](http://www.harmonium.org) or speak to a board member.

(Continue to Next Page for "Where Are They Now?" section)

## **Where Are They Now?**

**1998- *Lord, There's a Fire*, Brian Driscoll**, Mount Olive High School. Brian's work was published by Alfred Publishing after he won our contest. He went on to graduate with a degree in Music Theory from Montclair State and was active as a composer. He is currently a software Consultant at IT Solutions Consulting, Inc.

**1999- *Morning Hymn*, Daniel Adameczyk**, Piscataway High School. Daniel won in 1999, after being the runner-up in 1998. He graduated from Westminster Choir College in 2003 with a Bachelor of Music in Music Theory and Composition, and was the recipient of the John Finley Williamson Scholarship for Music Composition. From 2003 to 2009, he was Director of Music at St. Michael's Church in Cranford, NJ. In September 2009, he began studies at Ernest Mario College of Pharmacy at Rutgers and plans to graduate in 2013 with a Doctor of Pharmacy degree. He still works part-time at St. Paul's Church in Morris Plains as Organist and Choir Director, hoping to keep music in his life as he begins a new career as a pharmacist.

The Harmonium contest was a great experience as a high school student, as it afforded me unique opportunities most students don't get until they are in college. The opportunity to write music to a specific theme, get critiqued by active professionals in the field and see the music come to life was not only exhilarating to experience as a teenager, but valuable to my musical development in providing a practical, hands-on application of the musical process that gave my skills an extra boost. It was also wonderful to experience the support and encouragement of all those involved--the judges, director and choir members--and helped lay a solid foundation for what I would experience in my studies going forward.

**2000- *E Kounia Tou Theou (The Cradle of God)*, Stefan Swanson\***, Madison High School. Stefan is currently studying for a Ph.D. in composition at Rutgers University while continuing to write for both film and the concert hall. *Gun Hill Road*, a film he scored last year, was selected for the Sundance Film Festival. Shortly thereafter, it was picked up for distribution and was shown all around the world.

There's nothing more important than the encouragement one receives early in life and the Harmonium Classical Choral Society's Student Composition Contest was that encouragement for me. It told me, "You can do this," and from then on, it's been non-stop music for 10+ years. None of my major musical accomplishments would have possible without my Harmonium experience.

**2001- *Rumour*, Chris Giarmo**, Paramus High School. Chris lives in Brooklyn and works as a freelance graphic designer. He still composes for Bid Dance Theater in NYC.

**2002- *This Bird of Dawning Singeth*, Kevin Clark**, Princeton High School. Kevin graduated from Peabody Conservatory and lives in Jersey City where he is a composer, a producer of creative projects for film, theater and web, and Communications Manager at New Music USA.

I write music that tells stories. I use literature, theater, marimbas, cellos and plenty of jokes. I also blog about the future of the arts. And cocktails. Several of my pieces have evolved into films, which I've produced with the help of a group of talented filmmakers. These include *The Seafarer*, an experimental film adaptation of my piece for solo cello, and *Cucumbers & Gin* for solo violin, which was on the front page of Kickstarter.com.

I serve on the board of the Exapno New Music Community Center, which provides to its members space to compose, rehearse and perform in Brooklyn Heights. As a student at Peabody, I created the Junior Bach program, in which Peabody student composers teach composition lessons at an inner-city middle school for talented, low-income students.

**2003- *This Day*, Heidi Lam**, Princeton Day School. (unable to contact)

**2004- *The Rain*, Kyle Boatwright**, Princeton Day School. Kyle graduated Cum Laude from Amherst College in 2009 and has since produced and directed two productions of her original award-winning musical, *God Is Dead*. Recently, she played Mimi in "Rent" and Logainne in "The 25th Annual Putnam County Spelling Bee," both at the Exit 7 Theatre in Ludlow, MA. She is presently studying musical theatre with Andrew Byrne and will attend Moscow Art Theatre School this summer.

**2005- *Sing to the Lord*, Dale Trumbore\***, Chatham High School. Dale is a Los Angeles-based composer whose compositions have been performed by ensembles including the Kronos Quartet, ACME, the New York Virtuoso Singers, the UMD Chamber Singers, the Boston New Music Initiative, and the USC Thornton Symphony. She has also received commissions, grants and awards from the American Choral Directors Association (ACDA), Chanticleer, Women Sing, and the American Composer's Forum. In September 2011, Trumbore released her debut CD of art-songs, *Snow White Turns Sixty*, featuring soprano Gillian Hollis. Hear more of Trumbore's music at [daletrumbore.com](http://daletrumbore.com).

**2006- *A Shropshire Lament* & 2007- *How Lovely Is Your Dwelling Place*, Jonathan MacMillan**, Vernon Township High School. Jonathan is graduating from Yale College, with a degree in Computer Science and Music. He will be moving to New York City in the fall to work for Google as a software engineer. Jonathan continues to play the violin, viola, piano, and now harpsichord, and hopes to continue playing each of these when he arrives in New York City. He is very grateful for the Harmonium contest, and the experience he had working with the ensemble and hearing his pieces performed in front of a large audience!

**2008- *The Song of Wandering Aengus*, Noah Berg**, Millburn High School. Noah graduated from the University of Rochester in May, having been director, manager and arranger for his college group, the Midnight Ramblers. He won best male collegiate arrangement CASA 2010 for his recording of Leonard Cohen's "Hallelujah" (arrangements also nominated for best album, best song and best solo). He will be touring with the professional a cappella group Hyannis Sound this summer, then working for Liquid Fifth, a recording company based in North Carolina with a large presence in college a cappella recordings.

**2009- *Sapientia Pacis*, Michael Rosin**, Westfield High School. Michael will soon be starting his third year as a Music Composition major at the John J. Cali School of Music at Montclair State

University. The MSU Singers performed one of his pieces this past semester, and his church choir will be performing another piece in the fall.

Ever since receiving first place in the Harmonium contest back in 2009, I have actively continued to enter contests and get my music performed - especially choral music. I distinctly remember that night 3 years ago, when Harmonium first performed my piece. To this day, NONE of the other recordings of my music come even close to being as professional as Harmonium's was. That night of music was spectacular, magical and most likely the best night of music I have ever experienced. I will never forget it. Thank you Harmonium 🎵

**2010- *Hark! Hark! The Lark* & 2011- *Aspiration*, Tim Laciano\***, New Providence High School. Tim recently completed his first year as an undergraduate music major at Yale University, where he is a member of the Yale Glee Club and the Assistant Conductor of the Davenport Pops Orchestra. He has been a music director or musician for various theater productions at Yale including *Sweeney Todd* and *Cabaret*; he composed incidental music for an adaptation of John Irving's *A Prayer for Owen Meany*; and next fall, he will conduct the Yale Dramatic Association's mainstage production of *The Drowsy Chaperone*. This year, he studied musical theater composition with Josh Rosenblum and musical theater performance and music direction with Andrew Gerle. Tim remains an advocate and creator of new choral music. He is indebted to Harmonium, the contest, and its sponsors for being the impetus for all of his compositional endeavors, giving him the invaluable experience of hearing his work performed, and helping to continue his education in music.

*\*part of anniversary commission*

#### RUNNERS UP

**Benjamin Schroeder\*** joined Harmonium in 1996 while he was still in high school, making him the first in an ever-growing list of Harmonium members with this distinction. He holds bachelor's degrees in music and physics from the University of Rochester. Schroeder serves as music director of Abiding Peace Lutheran Church in Budd Lake and works as a freelance editor for educational publishers.

**Melinda Riley** (1999) has a graduate degree in viola from Butler University and is active as a teacher and performer. "Being selected as a Harmonium young composer was a great honor. It was thrilling to have a piece of mine premiered and performed by a professional ensemble. My musical career has led me towards the performance aspect of the music field, so I haven't been composing for quite some time; however, I do a lot of arranging for my orchestra class at IPS #43 (Indianapolis Public School)."

**Yui Kitamura** (2000) is a versatile composer of solo, chamber, and orchestral music in various styles, and her works have been performed at such venues as New York's Lincoln Center and Joe's Pub, Berlin's Akademie der Künste, Kiev's National Catholic Cathedral, and Tokyo's Sumida Triphony Hall and Suntory Hall. She was nominated for a 2011 Hollywood Music in Media Award in the classical/orchestral genre. She is a co-founder and the artistic director of Multicultural Sonic Evolution (MuSE), a non-profit organization that creates a multicultural

environment through sound and collaborations with other fields of art such as dance, theater, and film. She holds Bachelor of Music and Master of Music degrees from The Juilliard School and a Masters of Fine Arts from New York University (Tisch School of Arts).

**Christine Webb Woodbury** (2004) is a violist who majored in music at Smith College and now attends graduate school at the University of Cincinnati College-Conservatory of Music.

**Thomas Barth** (2007) is currently studying conducting at Boston Conservatory after graduating Magna Cum Laude from Boston University with degrees in Music Theory and Composition. Aside from the Boston Conservatory Chorale, he has also conducted the MIT Concert Choir and Chamber Chorus this past year and will be applying to doctoral programs around the country this upcoming fall. He composes freelance works and will be premiering a Euphonium Concerto at Rutgers next year.