



DARK NIGHT OF THE SOUL: PROGRAM NOTES
March 7 & 8, 2015

Jerusalem: A Meditation for Peace
An den Wassern zu Babel

Kenneth Lampl (b. 1964)
Heinrich Schütz (1585-1672)

Farlorn Alemen
Farlorn Alemen
Du Bist Avek *world premiere, choral version*
Mayn Land *world premiere, choral version*
Elena Bird Zolnick, Susan Gepford, Ken Short

Andrea Clearfield (b. 1960)

Pietà *Ruth Zumstein, violin*
Cloth of Glory *Terrence Thornhill, cello*

Reed Criddle (b. 1981)
David L. Brunner (b. 1953)

little man in a hurry *Helen Raymaker, piano*

Eric Whitacre (b. 1970)

*****INTERMISSION*****

Mille Regretz
Agnus Dei from *Missa Mille Regretz*
Laura Winslow, Jake Sachs, Emilie Bishop

Josquin des Prez (c. 1450-1521)
Cristóbal Morales (c. 1500-1553)

Moro, lasso, al mio duolo
Love Lost: Four satirical poems on love
One Perfect Rose
When You're Away
Careless Talk
Your Little Hands

Carlo Gesualdo (1566-1613)
Paul Sjolund (b. 1935)

Tell Me, Where is Fancy Bred (Bk. II)
Chamber Singers

Matthew Harris (b. 1956)

Ashes
Semi-chorus: Anna Roberts, Mickey McGrath, Alice Allen, Alyssa Casazza
Matthew Onigman, PJ Livesey, George Aronson, Devin McGuire

Trevor Weston (b. 1967)

Hear My Prayer, O Lord

Henry Purcell (1659-1695)

Dark Night of the Soul
Marilyn Kitchell

Ola Gjeilo (b. 1978)

Daniel, Daniel, Servant of the Lord
Emanuel Meli, Ted Roper

arr. Undine S. Moore (1904-1989)

The Rain is Over and Gone
Donna Ward

Paul Halley (b. 1956)

Piano: Helen Raymaker Organ: Ian Tomesch Cello: Terrence Thornhill Violin I: Ruth Zumstein
Violin II: Rebecca Harris Viola: Maggie Speier Drums: Joe Keefe Electric Bass: Devin McGuire

We seldom admit that we experience life in our own minds and hearts in the “dark night of the soul.” How do we mourn, how do we celebrate? Do we notice—or are we just a “little man in a hurry?” Music can express both longing and comfort, sometimes simultaneously. In a chorus, we are both alone in our own responsibility for our part, and simultaneously a part of something profoundly greater than ourselves. The arts help us express our hopes and also remind us of our connection to those who have gone before. When we explore our inner lives, and allow ourselves to be immersed in the moment, we are truly alive.

Kenneth Lampl received his D.M.A. in Composition from the Juilliard School in New York City. His first international recognition came with the winning of the 1990 Prix Ravel in composition at the American Conservatory in Fontainebleau, France. Many awards soon followed including five ASCAP Composer Awards, three New Jersey State Council for the Arts Fellowships, the Gretchanov Memorial Prize in Composition from the Juilliard School, and fellowships from the foundations of Henry Mancini, George Gershwin, and Richard Rodgers. His orchestral music has been performed by prestigious orchestras from the Cincinnati Symphony Orchestra to the Tanglewood Festival Orchestra, and his film music includes over 25 feature film scores. He explains: “My piece *Jerusalem: A Meditation for Peace* is a lament to the latent human divinity and potential that has been crushed by the wheels of geo-political and economic avarice. It is a lament to the full conquering of the masses by the few and their seduction of the minds of the many who sit ideally in front of their televisions jeering on the victory of their own subjugation in the name of democracy and freedom.”

Shalom Yerushalayim.	Peace Jerusalem.
Sheket zikhronot khalom.	Quiet memories dream.
Shenah, Yerushalayim.	Sleep Jerusalem.
Tikvah zorakhat sheket.	Hope shines, silently.
Khalom.	Dream.
Takshivu la'khalom.	Listen to the dream.
L'hitorer!	Wake!
Sh'ma Yisrael.	Hear, oh Israel.
Shalvah, Yerushalayim.	Peace Jerusalem.
Shalom.	Peace.

Heinrich Schütz's double choir setting of the complete Psalm 137 (*An den Wassern zu Babel*) is from his monumental collection of 1619, “Psalms of David.” Schütz studied with Giovanni Gabrieli in Venice from 1609 to 1612, and received his mentor's ring upon Gabrieli's death. Schütz considered himself the inheritor of the grand double and triple choir “Venetian School,” which he brought back to Germany. Each phrase of this dramatic and tortured psalm of exile is expressively painted with attention to the words and interplay between the two choirs.

An den Wassern zu Babel	By the waters of Babylon
saßen wir und weineten,	we sat and wept,
wenn wir an Zion gedachten.	when we remembered Zion.
Unsre Harfen hingen wir	We hung our harps on the willows
an die Weiden, die drinnen sind,	that are there within,
denn da selbst hießen uns singen,	for they told us to sing,
die uns gefangen hielten	those that held us captive,
und in unserm Heulen fröhlich sein:	and they delighted in our wailing:

"Lieber singet uns ein Lied von Zion!"
Wie sollten wir des Herren Lied singen
in fremden Landen?
Vergeß ich dein, Jerusalem,
so werde meiner Rechten vergessen.
Meine Zunge soll an meinem
Gaumen kleben,
wo ich dein nicht gedenke
wo ich nicht laß Jerusalem
mein höchste Freude sein.
Herr, gedenke der Kinder Edom
am Tage Jerusalem die da sagten:
"Rein ab, rein ab bis auf ihren Boden."
Du verstörete Tochter Babel,
wohl dem, der dir vergelte,
wie du uns getan hast.
Wohl dem, der deine
jungen Kinder nimmet
und zerschmettert sie an dem Stein.
Ehre sei dem Vater und dem Sohn
und auch dem Heiligen Geiste,
wie es war im Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit.
Amen.

"Please sing us a song of Zion!"
How should we sing the Lord's song
in a foreign land?
If I forget you, Jerusalem,
I will forget my right hand.
My tongue will cleave
to the roof of my mouth
if I do not remember you,
if I do not let Jerusalem
be my greatest joy.
Lord, remember the children of Edom
in the days of Jerusalem, when they said:
"Raise it, raise it down to its foundations."
You destructive daughter Babylon,
happy are those who pay you back
for what you have done to us.
Happy are those who take
your young children
and smash them on the stones.
Glory be to the Father and to the Son
and to the Holy Spirit;
as it was in the beginning,
is now and forever,
and from eternity to eternity.
Amen.

Andrea Clearfield is an award-winning composer of music for orchestra, chorus, chamber ensembles, multi-media and dance. She has been praised by *The New York Times* for her “graceful tracery and lively, rhythmically vital writing,” by *The Philadelphia Inquirer* for her “compositional wizardry” and “mastery with large choral and instrumental forces,” and by *The Los Angeles Times* for her “fluid and glistening orchestration.” Her works are performed widely in the U.S. and abroad. She was awarded a fellowship at the prestigious American Academy in Rome from the American Composers Forum in 2010 and has been a fellow at Yaddo, The MacDowell Colony and The Virginia Center for the Creative Arts, among others. She serves on the composition faculty at The University of the Arts in Philadelphia and is the pianist in the contemporary music ensemble *Relâche*. She is also the founder and host of the Salon concert series (celebrating its 24th year), featuring contemporary, classical, jazz, electronic and world music, and winner of Philadelphia Magazine’s 2008 “Best of Philadelphia” award. Andrea is currently composer in residence at the Virginia Center for the Creative Arts. She was awarded a 2014 Copland House Residency for December and January during which she was living in Aaron Copland’s home and working on her opera on the life of the great Tibetan yogi Milarepa.

Andrea Clearfield explains the origin of *Farlorn Alemen*:

The original song cycle *Farlorn Alemen* was commissioned by Israeli soprano Raya Gonen. “Farlorn Alemen” is the first movement of the cycle. The work is set to texts by Sima Yashonksy-Feitelson.

Sima was 16 years old when she lost both her parents and sibling in the Kovno Getho, Lithuania, during World War II. Her young husband was taken to a forced labor camp near

Kovno in which all of the Kovno Ghetto Jews were shot. His job was to burn their bodies. Sima documented her life and experiences in the ghetto in a booklet of poems in Yiddish, which bear witness to the atrocities, her feelings of fear, loss and doubt whether she would see her husband ever again. She also documented her resistance activities in the underground movement, which was formed there against the Nazis.

Sima immigrated to Israel (with her husband, who survived the Holocaust) and re-united with friends from the Ghetto, including Raya Gonen's parents. As a token of their friendship, Sima gave an autographed copy of her poems to Raya's parents. Raya commissioned me to set these poems to music so that they could be included on her touring Holocaust songs program. The work was premiered at Monmouth University, NJ in 2008.

The choral arrangement of Movement I, *Farlorn Alemen*, was commissioned by Nashirah (Jonathan Coopersmith, Artistic Director). The commission was made possible through the generosity of Cynthia and Jeffrey Silber. The premiere took place at the Prince Theater in Philadelphia in May 2011. Harmonium commissioned me to make choral arrangements for the other two movements, *Du Bist Avek* and *Mayn Land*, so that they could premiere the full choral cycle in this concert. These two movements were commissioned to honor beloved accompanist Joan Tracy upon her retirement.

The musical ideas arose from emotions and layers of meaning evoked by the poetry. *Farlorn Alemen* is a poem that asks poignantly, "Do you know what it means to be alone? Can anyone understand my heart's pain?" The musical setting is made up of melodies that rise like questions with a single tone held, suspended, unsupported and vulnerable, over a piano ostinato. The melodic material was inspired by a haunting, pleading quality sometimes heard in cantorial chant and traditional Jewish song. The movement ends in unison – singers drop out one at a time until only one remains. Movement II, *Du Bist Avek*, alternates between wandering contrapuntal lines representing the separation of Sima and her husband and strong, homogenous rhythms expressing their strength and courage in the resistance movement as they fight for their freedom. The words "ver veys" (who knows) repeat, representing the constant unknown. *Mayn Land* is a poem that Ms. Feitelson wrote after having been liberated and immigrated to Israel. The music is both joyful and introspective. The many voices again give way to a single voice, concluding the cycle.

I wish to express gratitude to the Oberpfalzer Kunstlerhaus in Schwandorf, Germany; Yaddo in Saratoga Springs, NY; and the Ucross Foundation in Wyoming where this work was created.

Farlorn Alemen (Losing Everyone)

Tsi veyst ihr vos batayt es zayn aley'n?	Do you know what it means to be alone?
Tsi ken mayn harts, mayn veytik ver farshteyn?	Can anyone understand my heart's pain?
Farlorn tate, mame, mahn un fraynd	Losing father, mother, husband and friend
Tsu vemen zol mayn blik; zikh vend'n haynt?	Whom can I turn to today?
Fun veytik blutik iz mayn harts.	My heart is bleeding from pain.
Nor fun di oygn kenen shoy'n keyn trern mernit geyn.	My eyes can shed no more tears.
Vayl siz dokh alts in mir	Everything in me
farshteynert fun dem payn.	has turned into stone from anguish.
Mit zey tsuzamen vel ikh mernit zayn.	I'll never again be together with them.
Un nit visn vel ikh mer shoy'n fun dem glik	I will never know anymore the happiness
vos gefilt ikh mit vokhen nor tsurik.	which I felt only a few weeks ago.
Ikh hob nit mer keyn tate, mame, mahn.	I have no father, mother, husband anymore.
Tsi iz glik nokh oyf der velt	Is there still any happiness reserved

far mir faran?
Tsi den vel ikh zey keynmol shoyn nit zen?
Tsi iz dos lebn shoyn far mir farshpilt tsi den?
Vel ikh nit hern mer di verter,
“kh’hob dikh lib?”
Tsi blaybt mayn lebn shoyn
oyf eybik a zoy trib?
Tsi veyst ihr vos batayt es zayn aleyn?

Du Bist Avek (You Are Away)

Du bist avek, ikh hob aleyn geshikt.
Far mir genug ikh veys du libst nor mikh,
got oft iz oyfn hartsn shver mir.
O, dan, mayn liber, trakht ikh nor fun dir.
Du bist avek, ikh hob aleyn geshikt.
Ver veys tsi veln mir zikh nokh ven trefn
tsuzamen gliklakh zayn?
Tsi veln zikh a mol shoyn endikn di laydn,
Un kumen vet a sof tsum payn?
Azoy tsegeyen zikh di vegn shtegn.
Du bist in kamf un ikh tsu dem bin greyt.
Nor eyn zakh veys:
Ikh vel dikh shtendek libn.
Un tsesheydn ken undz bloyz der toyt.
Lomir, liber, to lomir liber,
kemfn far der frayhayt,
un lomir hofn; svet undz nokh zayn gut.
Lomir visn nor eyn vort: Nekome!
Far undzer umshuldik fargosn blut!

Mayn Land (My Land)

Bist sheyn, mayn land,
mayn bliendiker sod.
Durkh blut un shveys
fun dayne kinder abanayte.
Un sheyn es iz bay zikh in land,
mayn folk, un sheyn land.
Mayn shtoltz, un mutik folk
fun goles shoin bafrayt.
Mir kumen on tsu dir fun gor der velt.
Un vee, un muter drick
tsu undz tsum hartsn.
Es iz dayn greenkayt,
un dayn sheynkayt undzer treyst.
Dayn oifmerkzamykayt lindert undz di shmertsn.
Bist sheyn, mayn land.
Mir brengen mit fun doyses undzer payn.
Der mut un heldishkayt
in goles a dershtikte.
Es kemfn heldish brider dort nokh haynt.
Vos viln mer nit zayn kayn unterdrikte.

for me in the world?
Will I never see them again, then?
Is my life lost forever?
Will I ever hear the words
“I love you” anymore?
Will my life story
thus remain empty forever?
Do you know what it means to be alone?

You are away, I have sent you myself.
It is enough for me to know:
you love only me but often my heart is heavy.
And then, my love, I think only of you.
You are away, I have sent you myself.
Who knows if we ever will meet
each other again to be happy together?
Will the suffering ever end?
Will there be an end to the anguish?
Thus separate the roads:
You are in battle and I am ready for that.
But know one thing only:
I’ll love you forever.
And only death will separate us.
So let us, beloved,
fight for our freedom.
And let us hope: It will still be good.
Let us know only one word: vengeance!
For our innocent spilled blood!

You are beautiful, my land,
my blooming secret.
You are restored by the sweat
and blood of your children.
And beautiful is my nation,
my people.
My proud and brave people,
from exile made free.
We come to you from all over the world.
And like a mother you hold us
close to your heart.
Your beauty and greenery
is our consolation.
Your attention heals our pains.
You are beautiful, my land.
We bring to you generations of suffering.
Courage and bravery
from the suffocating exile.
Even today our brothers still fight bravely.
Those who refuse to be oppressed.

Der nayer dor nit visn zol
fun dem un vaksn zoln kinder itst,
gezunte, shtoltse, fraye.
Vayl undzer dor iz nor der fundament,
un zey veln dos alte folk banayen.
Bist sheyn, mayn land.

The new generation
shouldn't know this and children
should now grow healthy, proud, free.
Because our generation is only the basis,
and they will renew the old nation.
You are beautiful, my land.

Dr. Reed Criddle is Director of Choral Activities at Utah Valley University. He conducts the Chamber Choir and Masterworks Chorale, and teaches private voice and conducting. Before his appointment at UVU, Dr. Criddle was Director of Choirs for the Young Musicians Program at the University of California, Berkeley, where he conducted both high school and middle school choruses, and taught voice and advanced music theory. Dr. Criddle completed his Doctorate of Musical Arts in Conducting at the University of Michigan, under Dr. Jerry Blackstone and Dr. Paul Rardin. He has a Masters of Music in Choral Conducting from the Eastman School of Music, and he has also completed Bachelors of Arts (Music: Vocal Performance; Chinese) and Masters of Arts degrees (East Asian Studies) from Stanford University.

The composer provides the following notes about the wordless and passionate piece:

Pietà is based on Michelangelo's famous sculpture which resides in St. Peter's Basilica in Rome. Forlorn and alone, the Virgin Mary weeps as she cradles the body of her son. Although outwardly peaceful, there is a sense of great internal anguish which is expressed by the violin and the wordless chorus. At times serene, at times outraged, the mood of the chorus both echoes and pacifies Mary's grief. Musically, the choice of the Middle Eastern mode reflects Mary's heritage and captures simultaneously sweet and bitter emotions.

David L. Brunner is acclaimed as one of today's most active and versatile conductors and composers. His wide and varied expertise embraces all ages in professional, university, public school, community, church and children's choruses. Dr. Brunner is Professor of Music and Director of Choral Activities at the University of Central Florida, where he conducts the University Chorus and Chamber Singers, teaches courses in conducting and music education, and coaches composition students. He has won many awards and appears nationally as a guest conductor and adjudicator. Brunner is an imaginative composer who has received yearly ASCAP awards since 1997, and in 2000, was named Raymond W. Brock Commissioned Composer by the American Choral Directors Association.

Of *Cloth of Glory* he explains:

It is not often that composers have the opportunity to write a piece for people they know well and who are part of their everyday lives. When such opportunities arise, the collaboration is often special and serendipitous. Such was the case when the sisters of the Zeta Tau chapter of Sigma Alpha Iota and the brothers of the Mu Eta chapter of Phi Mu Alpha at the University of Central Florida asked me to write a new work for their American Composers concert in the spring of 2003. These were my students, and soon to be collaborators and performers. What a privilege and pleasure. Their initial idea was to commission a piece to honor all those involved in and affected by the circumstances revolving around September 11th, all of us in one way or another. They wanted a song of mending, of rising from the ashes. This little poem from Mike Harding's *A Little Book of Stained Glass* seemed to me to reflect their sentiments. Indirectly, yet in a powerful way, these few words speak of forging something new and beautiful and radiant out of bits of lead, molten sand and ash. Out of the fire, the tribulation, shines the

brittle, fragile cloth of glory. There is an emotional progression from the somewhat austere beginning, through a sense of hopefulness and expectancy, and finally warmth and assurance as the glass “takes hold of the light.”

So the glass took hold of the light
And spun it with threads of the cobalt sky,
And the ruby floss of the dying sun.
Then with a shuttle of lead calms,
A weft of pot metal
And a warp of molten sand and ash,
It wove the brittle, fragile cloth of glory.

Eric Whitacre has become one of America’s youngest widely commissioned, published and performed choral and symphonic composers, and an accomplished conductor and clinician. He received his M.M. in Composition from the Juilliard School, studying with John Corigliano and David Diamond. Whitacre has received composition awards from ASCAP, the Barlow International Foundation and the American Composers Forum. His *Cloudburst*, for mixed chorus, piano, hand bells and percussion, received first prize in the American Choral Directors Association's "Composers of the Future" competition. His “virtual choir” YouTube performances have gained him international acclaim. In 2008, the all-Whitacre choral CD *Cloudburst* became an international best-seller, topping the classical charts and earning a Grammy nomination. The BBC noted: “what hits you straight between the eyes is the honesty, optimism and sheer belief that passes any pretension. This is music that can actually make you smile.” Whitacre signed a long-term recording deal with Decca in 2010 and continues to develop his award winning musical *Paradise Lost*. 2010 saw a semi-staged, sold out performance at Carnegie Hall.

little man in a hurry is from a set called *The City and the Sea*. The composer explains: “*The City and the Sea* is five settings on poems by e. e. cummings. The entire set is based on white key clusters in the piano. I’ve started calling this the ‘oven-mitt’ technique because the chords are played as if you are wearing mitts on your hands – the four fingers all bunched together and the thumb on its own.”

little man
(in a hurry
full of an
important worry)
halt stop forget relax

wait

(little child
who have tried
who have failed
who have cried)
lie bravely down

sleep

big rain
big snow
big sun

big moon
(enter us)

Mille Regretz is a French chanson which in its four-part setting is usually credited to **Josquin des Prez**. Josquin's version is in the Phrygian mode. Its plangent simplicity made it a popular basis for reworkings such as the mass setting by **Cristóbal de Morales**. Josquin is the most famous Franco-Flemish composer of the Renaissance, known for his motets, masses and secular chansons. Morales was considered the papal chapel's most important composer between Josquin des Prez and Palestrina, and Spain's most influential Renaissance composer before Vittoria. He was revered for his music, almost all of which is sacred, although he seems to have been a difficult person with a hard time staying employed. Morales is especially well-known for the "parody mass" such as **Missa Mille Regretz**, which is infused with the tune and mode of the famous chanson.

Mille Regretz

Mille regretz de vous habandonner Et deslonger vostre fache amoureuse. Jay si grand dueil et paine douloureuse, Qu'on me verra brief mes jours definer.	A thousand regrets at deserting you and leaving behind your loving face. I feel so much sadness and such painful distress, that it seems to me my days will soon dwindle away.
--	---

Agnus Dei (from Missa Mille Regretz)

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Lamb of God, that takest away the sins of the world, have mercy upon us. Lamb of God, that takest away the sins of the world, grant us thy peace.
--	--

Carlo Gesualdo, late Renaissance composer and nobleman, was a unique combination of passion for music, unlimited wealth, and tortured guilt in his personal life. He was devoted to music from a young age, and became third Prince of Venosa in 1584 upon the death of his brother. In 1586, he caught his wife and her lover *in flagrante delicto* and murdered them both in their bed. He escaped prosecution because of his nobility, but exiled himself to avoid revenge by their families. He is most well-known for the dramatic chromaticism of his madrigals, the like of which was not seen again until the 20th century. **Moro, lasso, al mio duolo** from his Book VI (1611), is a good example of this tortured technique, with slow, strange choral passages alternating with more diatonic florid passages, all in service to the words, particularly painting words like "death," "life" and "sadness."

Moro, lasso, al mio duolo, E chi mi può dar vita, Ahi, che m'ancide e non vuol darmi aita!	I die, alas, in my suffering, And she who could give me life, Alas, kills me and will not help me!
---	---

O dolorosa sorte, Chi dar vita mi può, Ahi, mi dà morte!	O sorrowful fate, She who could give me life, Alas, gives me death.
--	---

Love Lost is Midwestern composer **Paul Sjolund's** cycle of satirical poems on love written in 1969 for the Norman Luboff Choir. Sjolund got his start at Westmont, a Christian college in Santa Barbara, CA, where he studied music and spent three years touring with a men's quartet, performing in 500 concerts

in 34 states and 5 Canadian provinces. He is a prolific international composer of mainly sacred works. These texts are indeed satirical, unusual for a choral work, and a challenge for the singers to pull off irony both painful and amusing. Texts are by Dorothy Parker, American critic, writer and poet, well-known for her caustic wit; Samuel Hoffenstein, composer, screenwriter (*The Wizard of Oz*) and poet; and Mark Hollis.

One Perfect Rose

A single flow'r he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet
One perfect rose.
I knew the language of the flow'ret;
"My fragile leaves," it said, "His heart enclose."
Love long has taken for his amulet
One perfect rose.
Why is it no-one ever sent me yet
One perfect limousine, do you suppose?
Ah no, it's always just my luck to get
One perfect rose.

When You're Away

When you're away, I'm restless, lonely, wretched, bored, dejected;
Only here's the rub my darling dear: I feel the same when you are near.

Careless Talk

Bill was ill.
In his delirium, he talked about Miriam.
This was an error, as his wife was a terror
Known as Joan.

Your Little Hands

Your little hands, your little feet,
Your little mouth, Oh God, how sweet!
Your little nose, your little ears,
Your eyes that shed such little tears.
Your little voice, so soft and kind,
Your little soul, your little mind!

Composer **Matthew Harris** lives in New York City, where he works as a musicologist. He studied at The Juilliard School, New England Conservatory and Harvard University, and has received numerous grants and awards. His six books of "Shakespeare Songs" are justifiably popular with choruses. Harmonium has performed a number of them in various concerts, as well as his major cantata *Oceanic Eyes*, and commissioned and premiered his Christmas oratorio, *A Child's Christmas in Wales*, in 2002. Says Harris, "**Tell Me Where is Fancy Bred** (from Book II) indulges in merry Elizabethan madrigal style."

Tell me where is fancy¹ bred,

Or in the heart or in the head?
How begot, how nourished?
Reply, reply.
It is engendered in the eyes,
With gazing fed; and fancy dies
In the cradle, where it lies.
Let us all ring fancy's knell:
I'll begin it – Ding, dong, bell.

1- desires

Trevor Weston's music has been called a “gently syncopated marriage of intellect and feeling” (*Detroit Free Press*). Weston's honors include the George Ladd Prix de Paris from the University of California, Berkeley, a Goddard Lieberman Fellowship from the American Academy of Arts and Letters, and residencies at the Virginia Center for the Creative Arts and the MacDowell Colony. Choral works have been performed by The Boston Children's Chorus, Washington Chorus, The Manhattan Choral Ensemble and many others. Dr. Weston's musical education began at the prestigious St. Thomas Choir school in NYC at the age of ten. He received his B.A. from Tufts University and continued his studies at the University of California, Berkeley where he earned his M. A. and Ph. D. in Music Composition. His primary composition teachers were T. J. Anderson, Olly Wilson, Andrew Imbrie and Richard Felciano. Dr. Weston is currently an Associate Professor of Music at Drew University in Madison, NJ.

Notes for *Ashes* by the composer:

The profound images resulting from the destruction of the World Trade Towers are the basis of the sound world in *Ashes*. One scene presented often on different news programs showed individuals running toward the camera on a sunny New York street chased by a cloud of ashes and rubble. The cloud eventually envelops the street, the sky, and all in its way creating a haunting nuclear winter-like stillness. Sorrow itself overtakes our being, leaving us frozen and still in disbelief. *Ashes* is, therefore, mostly static. The images of nomadic, picture-carrying mourners looking for evidence of their loved ones in the days after 9/11 were especially heart-wrenching. These scenes are familiar in many areas of the world, but not as much in this country. The violence against innocents on that day connected the US to similar worldwide atrocities. In an attempt to represent a universal expression of human sorrow, *Ashes* opens with chant-like material because unaccompanied vocal music is common to all cultures. The semi-chorus represents the direct inner thoughts of isolation that are amplified by the larger chorus. Within the drama of this work, the chorus builds a “tall” chord consisting of two notes for each part, symbolically the two towers, and then dissolves them with individual expressions of sorrow. I chose verses from Psalm 102 because they present, in a very poignant way, the loneliness and isolation associated with suffering that is common to all humans. These verses at the same time combat loneliness by connecting our human emotional experiences with animal and natural imagery. “Misery loves company” because sorrow is best dissipated when we no longer feel alone. *Ashes* was written to work as an empathetic musical response for those who suffered due to 9/11 and all other acts of senseless violence.

I have watched, and am even as it were a sparrow,
that sitteth alone upon the housetop.

I am become like a pelican in the wilderness,
and like an owl that is in the desert.

Hear my prayer, O Lord, and let my crying come unto thee.

My days are gone like a shadow, and I am withered like grass.

For I have eaten ashes as it were bread,
and mingled my drink with weeping;

Hear my prayer, O Lord, and let my crying come unto thee.

We will follow immediately with the Purcell work—I asked Trevor if he thinks the piece influenced his composition, and he responded as follows:

Great observation! When I was a choirboy at St. Thomas Church, the Purcell *Hear My Prayer, O Lord* was one of my favorite pieces, still is. In fact, it is on the LP St. Thomas recorded when I was still in junior status. In graduate school I wrote a very difficult double choir piece using the text *Hear My Prayer, O Lord*. As you know, the text for *Ashes* comes from the same psalm, 102. I couldn't work verses 7, 9, and 11 in that original double choir work, but I never forgot them and thought some day they would be appropriate for the right piece. Perfect programming. The new influenced by the old.

Henry Purcell, 17th-century England's greatest composer, held many posts in the London music scene including organist at Westminster Abbey, where he is buried. As well as restoring Anglican church music to glory after its decline in the Civil Wars, he served as an organist of the Chapel Royal. *Hear My Prayer, O Lord* is part of a larger piece (probably dating from sometime in 1680-82) that Purcell apparently never completed. The yearning text (Psalm 102) shows off Purcell's musical talents. Starting with just two notes, he creates a relentless buildup of chromatic switches between major and minor, culminating in a spectacular discord at the last repetition of the word "come."

Hear my prayer, O Lord,
and let my crying come unto thee.

Dark Night of the Soul is the title of a poem written by 16th-century Spanish poet and Roman Catholic mystic Saint John of the Cross, and of a treatise he wrote later, commenting on the poem. Saint John of the Cross' poem narrates the journey of the soul from its bodily home to its union with God. The journey is called "The Dark Night" because darkness represents the hardships and difficulties the soul meets in detaching from the world and reaching the light of the union with the Creator. "Dark Night of the Soul" further describes the ten steps on the ladder of mystical love, previously described by Saint Thomas Aquinas and in part by Aristotle. The text was written in 1578 or 1579, while John of the Cross was imprisoned by his Carmelite brothers, who opposed his reformations to the Order. (Wikipedia)

Ola Gjeilo chose three stanzas of the work, suggested to him by the Phoenix Chorale, who premiered the work in 2010. It was commissioned by his friend and publisher in memory of her husband, choral legend Norman Luboff. Gjeilo says he fell in love with the text's colorful and passionate spirituality:

One of the main things I wanted to do was to make the choir and piano more equal. I just love the sound of voices singing chords on 'Ooo' or 'Mmm;' it creates a sound that can be so amazingly evocative and warm, especially when doubled by a string quartet. To me, that sound combination has a similar effect to a great synth pad, only it feels more organic and alive. But

mainly, what this piece was really about was just the sheer desire to write something that could hopefully convey a lot of the grace and passion that is so strong and pulsating in the poem.

Ola Gjeilo was born in Norway and moved to New York in 2001 to study composition at the Juilliard School. He is the composer of over 30 published works, including *Serenity*, which Harmonium performed a few years ago. His debut recording as a pianist-composer, the lyrical crossover album *Stone Rose*, was followed by its 2012 sequel, *Piano Improvisations*. Many of Ola's choral works are featured on Phoenix Chorale's bestselling *Northern Lights* album, which is devoted entirely to his music for choir. A full-time concert music composer, Ola is also very interested in film, and his music often draws inspiration from movies and cinematic music. He currently lives in New York City with his wife Laura.

One dark night,
fired with love's urgent longings
—ah, the sheer grace!—
I went out unseen,
my house being now all stilled.

In darkness, and secure,
by the secret ladder, disguised,
—ah, the sheer grace!—
in darkness and concealment,
my house being now all stilled.

On that glad night,
in secret, for no one saw me,
nor did I look at anything,
with no other light or guide
than the one that burned in my heart.

Undine S. Moore was a notable and prolific female African-American composer of the 20th century. At the age of 20, she became the first graduate of Fisk University to receive a scholarship to Juilliard. Graduating cum laude in 1926, she became supervisor of music for the Goldsboro, NC public school system. She began teaching piano, organ and music theory at Virginia State College (now Virginia State University) in 1927, remaining a member of the faculty until she retired in 1972. She commuted to New York's Columbia University between 1929 and 1931 and received her Master of Arts in Teaching. Moore was a visiting professor at Carleton College and the College of Saint Benedict, and an adjunct professor at Virginia Union University during the 1970s. Amongst her many awards were the National Association of Negro Musicians Distinguished Achievement Award in 1975 and the Virginia Governor's Award in the Arts in 1985. She was awarded honorary Doctor of Music degrees by Virginia State College (1972) and Indiana University (1976), and in 1977 was named music laureate of Virginia.

Known to some as the "Dean of Black Women Composers," Moore's career in composition began while she was at Fisk. While her range of compositions includes works for piano and for other instrumental groups, Moore is more widely known for her choral works. *Scenes from the Life of a Martyr*, a 16-part oratorio on the life of Dr. Martin Luther King, Jr., for chorus, orchestra, solo voices and narrator was premiered at Carnegie Hall and nominated for a Pulitzer Prize. (Wikipedia) *Daniel, Daniel, Servant of the Lord* is one of her best-loved spiritual arrangements.

Refrain:

Oh, the king cried,
“Oh, Daniel, Daniel, oh!
Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!”

Among the Hebrew nation,
One Hebrew Daniel was found.
They put him in a-the lion's den:
He stayed there all night long.

Refrain

Now the king in his sleep was troubled,
And early in the morning he rose,
To find God had sent a-his angel down,
To lock the lion's jaws!

Refrain

Born in England and trained in Canada, **Paul Halley** gained fame as Organist and Choirmaster at the Cathedral of St. John the Divine in New York City from 1977 to 1989, and as a member of the Paul Winter Consort. He is a choral director of both youth and adult groups, and his many compositions are available through his publishing and recording company, Pelagos Music. ***The Rain is Over and Gone*** is a gospel style piece with a text based loosely on the Song of Songs. The Paul Winter Consort would often conclude the Summer Solstice Concerts at St. John the Divine (which begin at 4 a.m. in the dark and end as the dawn sunlight slowly pierces through the cathedral windows) with this piece.

The rain is over and gone,
The winter is passing by,
The time for singing has come,
The clouds have parted from the sky.

Arise, my love, and come away.
For lo! the winter is past,
The rain is over and gone,
Over and gone, my love,
Come away, my fair one, come away.

We will rise and go to the city.
The city without any walls,
Where we can live in freedom,
To the new Jerusalem we're called.

Arise, my love, my fair one,
For lo! the winter is gone,
The flowers appear on the earth again,
The time of singing has come.

Sing of life, and love and laughter,
Sing of freedom to live in peace,
And there shall be no more crying,
Only joys that never cease.

Helen Jang Raymaker, accompanist

Helen Raymaker has been accompanying musicians in schools, churches, and communities since fifth grade. Since moving to New Jersey four years ago, she has served as accompanist for choral groups at Drew University; Light Opera of New Jersey; school groups in Madison, Chatham, and Morristown; and various churches including Grace Church in Madison. She loves playing live classical music for toddlers at the Madison Public Library, and maintains a teaching studio in Madison.

Helen has music and business degrees from Northwestern University. She is the President of Madison Music & Arts, a fundraising and advocacy group for the arts in Madison schools.