



APOCALYPSE NOW: PROGRAM NOTES
June 6 & 7, 2015

Music Alone Shall Live*
The World is Ending
The End of the World
The Mayan Calendar

Traditional German
John Hetland (b. 1941)
Barbara Rosen (b. 1945)
J. David Moore (b. 1962)

Nubes Oriebatur: The Eruption of Vesuvius

Timothy C. Takach (b. 1978)

For lo, I raise up
Laura Winslow, Joe Keefe

Charles V. Stanford (1852-1924)

The Peaceable Kingdom

Randall Thompson (1899-1984)

- I. Say ye to the righteous
- II. Woe unto them
- III. The noise of a multitude
- IV. Howl ye
- V. The paper reeds by the brooks
- VI. But these are they that forsake the Lord/For ye shall go out with joy
Grace Van Cleef, Adam Aguanno
- VII. Have ye not known?
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*****INTERMISSION*****

In hora ultima
There is an Old Belief
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Radioactive

Orlando di Lasso (1532-1594)
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Chamber Singers

The Morning Trumpet (men)

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arr. Mack Wilberg (b. 1955)
Craig Hella Johnson (b. 1962)

Will There Really Be a "Morning"?* (women)

18th Annual High School Composition Contest Awards Presentation

Fire Unfelt (WINNER)

Zachary Catron (b. 1998)

A Choral Quilt

Leonard Bernstein (1918-1990)
arr. Jack Gottlieb (1930-2011)

Nancy Watson-Baker, Megan French, Matthew Onigman, Ben Schroeder

To the First of My Lovers*

Sydney Carter (1915-2004)
arr. Hella Johnson

Sarah Kuhns, Matthew Shurts

Dance of Zálongo*

Carol Barnett (b. 1949)

Harmonium Dancers; Murray Spiegel, captain

*With our partnership choruses (The Gould School Chorus & Mendham High School Women's Ensemble)

Instrumentalists: Helen Raymaker, piano Ian Tomesch, organ

Mariam Bora, recorder Joe Keefe, claves Maureen Lewis, flute

“Music can name the unnamable and communicate the unknowable.”

-Leonard Bernstein

In the last decade, there has been a surge of “post-apocalyptic” novels from *The Hunger Games* to *Maze Runner*, the *Unwind* series and many more. I have been fascinated by this need for the young generation to explore these scary themes in a new light. But writing (and singing) about the end times is as ancient as writing and singing. Whether we explore the universal themes of the Book of Revelation, or the more specific themes of villages’ and towns’ or individuals’ lives, it helps us to look this in the face and wonder—what comes AFTER?

We begin our concert with the traditional German round *Music Alone Shall Live*, but just so you don't think we are taking ourselves too seriously, we follow with some more comical canons. **John Hetland** (*The World is Ending*) lives in Manhattan and is the founder and director of The Renaissance Street Singers, a group that performs 16th century polyphonic motets for passers-by. **Barbara Rosen** (*The End of the World*) is a retired schoolteacher who likes to paint, write, garden, rescue cats and sing with the Renaissance Street Singers. She began composing music after joining the group in 1999. **J. David Moore's** works have been performed and recorded by groups all over the world. He has founded and directed two professional cappella ensembles: The Village Waytes and Dare To Breathe. He has designed and presented workshops in songwriting and a cappella singing. *The Mayan Calendar*, like the previous two rounds, was written in 2012, at the time of the so-called Mayan apocalypse. (I remember that the Chamber Singers were giving a concert in May 2011, on the day of the predicted “rapture,” which would have been just what Rosen recommends.)

Music Alone Shall Live

All things shall perish from under the sky,
Music alone shall live,
Music alone shall live,
Music alone shall live, never to die.

The World is Ending

The world is ending again.
Get ready!

Sell all you own,
and give me the money.
Happy Eternity!

The End of the World

Every once in a while some lunatic declares
that the end of the world is near.
I've never believed it, but if this once I'm wrong,
I'd like for it to happen now, right now!
While all of us are singing a song.

The Mayan Calendar

The ancient Mayans were wise and mysterious.
In Twenty-Twelve, they either said that the world would end
in flood, or fire, or famine, or earthquake,
tsunamis, or meteors,
Harmonic Convergence,
the waking of Vishnu,
or alien invasion,
the robot rebellion,
the zombie apocalypse!
Giant lizards!
Runaway continents!
President Bachmann!
or that we should get a new calendar.

Timothy C. Takach is an award-winning composer based in Minneapolis. In addition to his full-time composing work, he is a professional choral singer and soloist, owns Graphite Publishing along with co-founder Jocelyn Hagen, and is the vice president of the Independent Music Publishers Cooperative. He provides the following notes on *Nubes Oriebatur: The Eruption of Vesuvius*:

I loved the chance to set this text; the words appealed to me on many levels. Pliny's descriptions are so vivid and poetic, and appropriately so, since he was there when Vesuvius erupted. I loved the idea of setting the original Latin, even though the immediate meaning of the words would be obscured to just about every listener, because it gave me the chance to capture the colors, gestures and images of the words without feeling like I was painting the text too obviously. The feelings and emotions evoked here are real – this isn't a myth or folktale. This event actually happened to real people. Some escaped with their lives, many did not. I hope that this music captures the awful beauty of this dreadful eruption.

According to Wikipedia, Pliny the Younger was a lawyer, author, and magistrate of Ancient Rome. Pliny's uncle, Pliny the Elder, helped raise and educate him. Both Pliny the Elder and Younger were witnesses to the eruption of Vesuvius on August 24, 79 AD, during which the former died. The two letters describing the eruption of Mount Vesuvius were written by Pliny

approximately 25 years after the event, and both were sent in response to the request of his friend the historian Tacitus, who wanted to know more about Pliny the Elder's death. The two letters have great historical value due to the accurate description of Vesuvius' eruption: Pliny's attention to detail in the letters about Vesuvius is so keen that modern volcanologists describe that type as Plinian eruptions.

Nubes oriebatur.
(Praecesserat per multos
dies tremor terrae.)

A cloud was ascending.
(There had been noticed for many days
before a trembling of the earth.)

Nubes oriebatur,
cuius similitudinem
et formam non alia
magis arbor quam pinus expresserit.

A cloud was ascending,
the appearance of which
I cannot give you a more exact description
than by likening it to that of a pine tree.

Nam longissimo
velut trunco
elata in altum
quibusdam ramis diffundebatur,
credo quia recenti
spiritu evecta.

For it shot up to a great height
in the form of a very tall trunk,
which spread itself out at the top
into branches of a sort;
because, I believe, it was occasioned
by a sudden gust of air that impelled it.

Nubes atra et horrenda,
ignei spiritus tortis vibratisque
discursibus rupta,
in longas flammaram figuras dehiscibat;
Fulguribus illae et similes
et maiores erant.

A black and dreadful cloud,
broken with rapid, zig-zag flashes,
revealed behind it
variously shaped masses of flame:
these last were like sheet-lightning,
but much larger.

Candida interdum,
interdum sordida et maculosa
pro ut terram
cineremve sustulerat.

It was sometimes clear and bright
and sometimes dark and spotted,
according to whether it had picked up
earth or cinders.

Nec multo post illa
nubes descendere in terras, operire maria;
Iam cinis,
adhuc tamen rarus.

Soon afterwards,
the clouds began to descend, and cover the sea;
the ashes now began to fall upon us,
though it was still sparse.

Mox dies verus;
sol etiam effulsit.
Occursabant trepidantibus
adhuc oculis mutata
omnia altoque cinere
tamquam nive obducta.

Soon the real day returned,
and even the sun shone out.
Every object that presented itself
to our faltering eyes seemed changed,
being covered deep with ashes
as if with snow.

Charles Villiers Stanford, along with C. H. H. Parry, heralded a 19th century English musical renaissance, and his settings of sacred services and canticles are still widely used in the Anglican church today.

For lo, I raise up, Op 145, Stanford's most dramatic anthem, was composed in 1914. Through the analogy of Habakkuk's prophetic writings, Stanford sought to express his own sense of horror at the war, of its needless destruction and of future deliverance. This is powerfully evident in the first part of the anthem, set in F minor, in which the restless choral lines are tossed about by the turbulent (quasi-orchestral) organ accompaniment. Yet, although initially Habakkuk's text (taken from chapters one and two) is infused with a sense of woe, its conclusion is concerned with hope and the fulfilment of God's purpose. In the certainty that all enemies shall be vanquished with the establishment of God's order, Habakkuk's message is one of consolation, a sentiment that is affirmed in Stanford's climactic cadential phrase 'We shall not die'. Building on this declaration of spiritual confidence the momentum increases, animated by a sense of divine destiny ('The vision is yet for the appointed time') and an impassioned acclamation of faith ('For the earth shall be filled with the knowledge of the glory of the Lord') which is tempered only by the sudden and compelling stillness of the coda ('But the Lord is in his holy temple'). Here the memories of violence and dread are dissolved in a vision of peace and awe. (from notes by Jeremy Dibble © 1998)

For, lo, I raise up that bitter and hasty nation,
Which march through the breadth of the earth,
To possess the dwelling places that are not theirs.
They are terrible and dreadful,
Their judgment and their dignity proceed from themselves.
Their horses also are swifter than leopards,
And are more fierce than the evening wolves.
And their horsemen spread themselves,
Yea, their horsemen come from far.
They fly as an eagle that hasteth to devour,
They come all of them for violence;
Their faces are set as the east-wind,
And they gather captives as the sand.
Yea, he scoffeth at kings,
And princes are a derision¹ unto him.
For he heapeth up dust and taketh it.
Then shall he sweep by as a wind that shall pass over,
And be guilty,
Even he, whose might is his God.
Art not thou from everlasting,
O Lord, my God, mine Holy One?
We shall not die.
O Lord, thou hast ordained him for judgment,

And thou, O Rock, hast established him for correction.
I will stand upon my watch and set me upon the tower,
And look forth to see what he will say to me,
And what I shall answer concerning my complaint.
And the Lord answered me and said:
The vision is yet for the appointed time,
And it hasteth toward the end, and shall not lie:
Though it tarry², wait for it, because it will surely come.
For the earth shall be filled
with the knowledge of the glory of the Lord,
As the waters cover the sea.
But the Lord is in his holy temple:
Let all the earth keep silence before Him.

1- mockery

2- delay

Randall Thompson wrote symphonies and chamber music, but is best known for his choral works, which are idiomatic for the voice and rewarding to sing. Thompson was a New Englander, his parents both born in Maine, but his early vocal experiences came at the Lawrenceville School here in New Jersey, where his father was headmaster, and he a star boy soprano in the school glee club. Thompson later attended Harvard, where Archibald Davison was his choral influence. The Prix de Rome followed, and study with Ernst Bloch. He taught at Wellesley (1927-29) where he directed the (women's) choir, followed by stints as lecturer at Harvard and a Guggenheim fellowship. Choral music again became the focus when Thompson became guest conductor of the A Cappella Singers and the Dessoff Choirs, and a madrigal group at Juilliard (1931-32).

The Peaceable Kingdom is considered his first choral masterpiece. It was commissioned by the League of Composers for its 25th anniversary and introduced on March 3, 1936, in Cambridge, MA. It was inspired by a famous painting of the same title by 19th century artist Edward Hicks, which shows William Penn making peace with the Indians on one side and Isaiah's depiction of the lion lying down with the lamb on the other side. The Biblical texts from Isaiah which Thompson used, although they end hopefully and peacefully, are predominantly predictions of a world on the brink of great evil and destruction--one can only wonder what the work came to mean as the decade of the '30s progressed into the '40s. One biographer writes, "Simplicity of means and clarity of structure contributed to the overall eloquence, as Thompson revealed a consummate skill in contrapuntal writing. The music was dramatically dissonant when the text spoke of the fury of the Lord and the destruction he wrought."

This work was followed closely by his most famous *Alleluia* (1940). Thompson went on to teach at Berkeley, Curtis, Princeton and Harvard. "A composer's first responsibility," he once said, "is and always will be to write music that will reach and move the hearts of his listeners in his own day."

I. Say ye to the righteous

Say ye to the righteous, it shall be well with him: for they shall eat the fruit of their doings.

Woe unto the wicked! It shall be ill with him: for the reward of his hands shall be given him.
Behold, my servants shall sing for joy of heart,
but ye shall cry for sorrow of heart and shall howl for vexation¹ of spirit.

1- distress

II. Woe unto them

Woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart rope!
Woe unto them that call evil good, and good evil;
that put darkness for light, and light for darkness;
that put bitter for sweet, and sweet for bitter!
Woe unto them that are wise in their own eyes, and prudent in their own sight!
Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink!
Woe unto them that rise up early in the morning, that they may follow strong drink;
that continue till night, till the wine inflame them!
And the harp, and the viol, the tabret², and pipe, and wine, are in their feasts:
but they regard not the work of the Lord, neither consider the operations of his hands.
Woe to the multitude of many people, which make a noise like the noise of the seas!
Woe unto them that join house to house, that lay field to field, till there be no place,
that they may be placed alone in the midst of the earth.

2- a small drum

III. The noise of a multitude

The noise of a multitude in the mountains, like as a great people;
a tumultuous noise of the kingdoms of nations gathered together;
the Lord of hosts mustereth the host of the battle.
They come from a far country, from the end of heaven, even the Lord,
and the weapons of his indignation, to destroy the whole land.
Their bows also shall dash the young men to pieces;
and they shall have no pity on the fruit of the womb;
their eye shall not spare children.
Every one that is found shall be thrust through;
and every one that is joined unto them shall fall by the sword.
Their children also shall be dashed to pieces before their eyes;
their houses shall be spoiled, and their wives ravished.
Therefore shall all hands be faint, and every man's heart shall melt.
They shall be afraid: pangs and sorrow shall take hold of them;
they shall be in pain as a woman that travaileth³;
they shall be amazed at one another; their faces shall be as flames.

3- in labor

IV. Howl ye

Howl ye;
for the day of the Lord is at hand.
Howl, O gate;
cry, O city;
thou art dissolved.

V. The paper reeds by the brooks

The paper reeds by the brooks, by the mouth of the brooks,
and everything sown by the brooks, shall wither, be driven away, and be no more.

VI. But these are they that forsake the Lord/For ye shall go out with joy

But these are they that forsake the Lord, that forget my holy mountain.
For ye shall go out with joy, and be led forth with peace:
the mountains and the hills shall break forth before you into singing,
and all the trees of the fields shall clap their hands.

VII. Have ye not known?

Have ye not known? Have ye not heard?
Hath it not been told you from the beginning?
Have ye not understood from the foundations of the earth?

VIII. Ye shall have a song

Ye shall have a song, as in the night when a holy solemnity is kept;
and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord.

Orlando di Lasso was so prolific he can be called upon to provide a work on almost any theme, complete with amazing text painting! He composed sacred and secular music in numerous languages, having spent his childhood as a chorister in Mons, Rome and Antwerp, and finally became a choirmaster in Munich. His more than 1,200 works are international in scope, ranging from German part-songs to ribald Italian madrigals to Latin Masses and motets and French love songs. This madrigalian motet, *In hora ultima*, illustrates the text nearly word-for-word in a virtuosic manner imitating the various instruments and activities referenced.

In hora ultima peribunt omnia:	At the last hour all things shall perish:
tuba, tibia et cythara,	trumpet, pipes and lyre,
jocus, risus, saltus, cantus et discantus.	jesting, laughter, dancing, song and descant.

Sir Charles Hubert Hastings Parry was an influential 19th-century English composer, probably best known today for his setting of William Blake's poem *Jerusalem* and the coronation anthem *I Was Glad*. After attempting a career in insurance, Parry worked on Grove's original Dictionary of Music and Musicians, and became professor of composition and musical history at the Royal College of Music, where he succeeded Grove as head in 1895. He was also professor of music at the University of Oxford from 1900 to 1908. Parry's influence as a teacher is widely undisputed, including among his students Ralph Vaughan Williams, Gustav Holst, Frank Bridge and John Ireland. His six *Songs of Farewell* (*There is an Old Belief* is the fourth) are the last works in his repertoire, and seem to reflect his resignation to his terminal illness.

There is an old belief,
that on some solemn shore,
beyond the sphere of grief
dear friends shall meet once more.
Beyond the sphere of Time and Sin,

and Fate's control,
serene in changeless prime
of body and of soul.
That creed I fain¹ would keep,
that hope I'll ne'er forgo.
Eternal be the sleep,
if not to waken so.

1- gladly

Bright is the Ring of Words was commissioned by the American Choral Directors Association Western Division for the 50th Anniversary Conference in 2014 and dedicated to composer Morten Lauridsen. It is a lush 8-12 part setting of a poem by Robert Louis Stevenson. **Richard Burchard** is an American composer most noted for his *Salzburg Mass*, *Miserere Mei*, and *When David Heard*. He is the head of the music department at Bellarmine University and an expert on Gregorian chant.

Bright is the ring of words
When the right one rings them,
Fair the fall of songs
When the singer sings them,
Still they are carolled and said –
On wings they are carried –
After the singer is dead
And the maker buried.

Low how the singer lies
In fields of heather,
Songs of his fashion bring
The swains¹ together.
And when the west is red
With the sunset,
The lover lingers and sings
And the maid remembers.

1- a young suitor/lover

Radioactive is a song by the rock group **Imagine Dragons**, first released in April 2012. While classified as alternative rock, the song has many electronic and dubstep elements, which surely helped in its eventual ascension to the Billboard Top 5, the slowest ascension in the chart's history. **Jake Sachs** is a singer, composer, arranger, instrumentalist, and audio engineer. He attended Drew University for three years, where he was a member of the all-male *a cappella* group, 36 Madison Avenue. It was in this group that Jake learned *a cappella* arranging and beatboxing. When Anne approached him last summer about arranging *Radioactive* for the Chamber Singers, he knew he had to do something special. Here he had a chance to merge the fun and appeal of collegiate *a cappella* with the high level of skill and musicianship of the Chamber Singers. Of course, Jake also couldn't resist the opportunity to showcase his beatboxing

ability – the percussion is such a prominent part of the original song, he felt that it needed to be represented in this arrangement. (notes by Jake Sachs)

I'm waking up to ash and dust
I wipe my brow and I sweat my rust
I'm breathing in the chemicals.
I'm breaking in, shaping up,
Then checking out on the prison bus:
This is it, the apocalypse.

Refrain:

I'm waking up, I feel it in my bones,
Enough to make my systems blow
Welcome to the new age, to the new age
Welcome to the new age, to the new age
I'm radioactive, radioactive.

I raise my flags, don my clothes
It's a revolution, I suppose
We'll paint it red to fit right in.
I'm breaking in, shaping up,
Then checking out on the prison bus:
This is it, the apocalypse.

Refrain

All systems go, the sun hasn't died,
Deep in my bones, straight from inside.

Refrain

Mack Wilberg was appointed music director of the Mormon Tabernacle Choir in 2008, having served as associate music director since May 1999. Dr. Wilberg received his bachelor's degree from Brigham Young University and his master's and doctoral degrees from the University of Southern California. He is a former professor of music at Brigham Young University and is active as a guest conductor and clinician throughout the United States and abroad. He is well-known as a composer and arranger. *The Morning Trumpet* is a tune by **Benjamin Franklin White** (1800-79), an itinerant singing teacher and preacher, who compiled the shape-note hymnal *The Sacred Harp* (1844).

O when shall I see Jesus and reign with him above,
And shall hear the trumpet sound in that morning;
And from the flowing fountain drink everlasting love,
And shall hear the trumpet sound in that morning.

Refrain:

O shout with glory!
I shall mount above the skies
When I hear the trumpet sound in that morning.

But now I am a soldier, my captain's gone before,
And I hear the trumpet sound in that morning.
He's given me my orders and he bids me ne'er give o'er,
'Til I hear the trumpet sound in that morning.

Refrain

When shall I be delivered from this vain world of sin,
And shall hear the trumpet sound in that morning.
And with my blessed Jesus drink endless pleasures in,
And shall hear the trumpet sound in that morning.

Refrain

Craig Hella Johnson is one of the most influential figures in choral music today. Educated at St. Olaf, Juilliard, University of Illinois and Yale, this dynamic conductor and composer founded his Grammy-winning ensemble *Conspirare* in 1991. Hella Johnson also directs the Victoria Bach Festival. *Will There Really Be a "Morning"?* is an original composition that captures the yearning quality of Emily Dickinson's poem.

Will there really be a "Morning"?
Is there such a thing as "Day"?
Could I see it from the mountains
If I were as tall as they?

Has it feet like Water lilies?
Has it feathers like a Bird?
Is it brought from famous countries
Of which I have never heard?

Oh some Scholar, Oh some Sailor,
Oh some Wise men from the sky,
Please to tell a little Pilgrim
Where the place called "Morning" lies?

Zachary Catron is a junior at Mendham High School. He has been composing for three years, studying with Dr. David Sampson. He has also studied piano for nine years and violin for seven years. His *Concerto for Two Violins* was performed for the second time by the Chester Baroque Orchestra in October, and in June his *Mass in C Major – IV. Benedictus* will be performed by the Mendham High School music department. His compositions *The Caged Bird*, *Dance for Solo Marimba* and *Trinity I* were premiered at the beginning of 2015.

Zachary writes about *Fire Unfelt*: “I’ve interpreted Christina Rossetti’s poem as the quiet passing of the earth and of humankind. The person has grown old and tired, but maintained warmth and spirit through their long and well-lived life.”

Earth grown old, yet still so green,
Deep beneath her crust of cold
Nurses fire unfelt, unseen:
Earth grown old.

We who live are quickly told,
Millions more lie hid between,
Inner swathings¹ of her fold.
Earth, earth, earth, thy cold is keen,
Earth grown old.

1- wrappings

Leonard Bernstein was a world-renowned musician throughout his entire adult life. He was Music Director of the New York Philharmonic and conducted the world's major orchestras, recording hundreds of these performances. His books and the televised Young People's Concerts with the New York Philharmonic established him as a leading educator. His compositions ranged from classical to Broadway, and he worked with choreographer Jerome Robbins on three major ballets. Bernstein was the recipient of many honors, including the Antoinette Perry Tony Award for Distinguished Achievement in the Theater, eleven Emmy Awards, the Lifetime Achievement Grammy Award and the Kennedy Center Honors.

Composer **Jack Gottlieb** was often asked to speak and write about Leonard Bernstein, the maestro whom he served in his youth as an assistant at the New York Philharmonic. *A Choral Quilt*, conceived in 2010, a year before Gottlieb’s death at age 80, weaves together some of Bernstein's most famous works including: “Almighty Father” (*Mass*), “Make Our Garden Grow” (*Candide*), “My House” (*Peter Pan*), “Somewhere” (*West Side Story*), “Take Care of This House” (*1600 Pennsylvania Avenue*), and “There Is A Garden” (*Trouble in Tahiti*). Gottlieb wrote: “A quilt is often referred to as a comforter and it is in this sense of warmth and protection that I have designed this musical quilt. It is something I have been wanting to create for many years, ever since I realized there was an ongoing thread of comfort, hope and family weaving in and out of Bernstein’s theater works.”

Take care of this house,
keep it from harm,
if bandits break in, sound the alarm.
Care for this house,
shine it by hand,
and keep it so clean
the glow can be seen all over the land.
Be careful at night,
check all the doors.
If someone makes off with a dream,

the dream will be yours.
Take care of this house,
be always on call,
for this house is the hope of us all.

Build my house of wood,
build my house of stone,
build my house of brick and mortar.
Make the ceiling strong,
make it strong against the storm,
make it shelter when the days grow shorter.
But build my house of love,
and paint my house with trusting,
and warm it with the warmth of your heart.
Make the floor of faith,
make the walls of truth,
put a roof of peace above,
only build my house of love.

We'll build our house and chop our wood,
and make our garden grow.
Let dreamers dream what worlds they please;
those Edens can't be found.
The sweetest flowers, the fairest trees
are grown in solid ground.
We're neither pure nor wise nor good.
We'll do the best we know.
We'll build our house and chop our wood,
and make our garden grow.

There is a garden, come with me.
A shining garden, come and see.
There love will teach us harmony and grace.
Then love will lead us to a quiet place.

There's a place for us,
somewhere a place for us.
Peace and quiet and open air,
wait for us, somewhere.
There's a time for us,
some day a time for us.
Time together with time to spare,
time to learn, time to care:
Some day!
Somewhere.
We'll find a new way of living.

We'll find a way of forgiving, somewhere.
There's a place for us,
a time and place for us.
Hold my hand and we're halfway there.
Hold my hand and I'll take you there:
Somehow,
Some day,
Somewhere!

Almighty Father, incline Thine ear:
Bless us and all those who have gathered here.
Thine angel send us who shall defend us all,
and fill with grace all who dwell in this place.
Amen.

Here is another gorgeous arrangement by **Craig Hella Johnson** of **Sydney Carter's *To the First of My Lovers***. Carter was a British poet, songwriter and folk musician best known for his iconic song "Lord of the Dance." Please join us in singing the last verse.

To the first of my lovers
On a high and holy hill
And the last of my lovers
I light a candle still.

Refrain:
And the bells will be ringing
On a high and holy hill
For the first of my lovers
And the last.

On the hill that was holy
For the pagan long ago,
In the house of Our Lady
Now I praise the name I know.

Refrain

Oh my loves have been many
But the loving was for One,
For the same light can shine
In a candle or the sun.

Refrain

To the end and beginning
Of the loving that I know,

To the end and the beginning
My candlelight will go.

Refrain

Oh how shall I receive you,
How greet you Lord aright?
All nations long to greet you,
My hope, my heart's delight!

Refrain

The Greek folk song *Dance of Zálongo*, arranged by American composer **Carol Barnett**, recalls a heroic action by the women of the village of Souli, who danced to the edge of the nearby Zálongo canyon and one by one leapt to their death rather than be captured by the enemy.

A longtime presence on the Minnesota music scene, Barnett is a charter member of the American Composers Forum and a graduate of the University of Minnesota, where she studied composition with Dominick Argento and Paul Fetler, piano with Bernard Weiser, and flute with Emil J. Niosi. She was composer-in-residence with the Dale Warland Singers from 1992 to 2001, and currently teaches at Augsburg College in Minneapolis.

Έχετε γεια βρυσούλες
λόγγοι, βουνά, ραχούλες

Farewell springs,
valleys, mountains and hills.

Έχετε γεια καημένε κόσμε,
έχε γεια γλυκιά ζωή
Και 'συ δύστυχη πατρίδα
έχε γεια παντοτινή.

Farewell poor world,
farewell sweet life,
and you, my poor country,
farewell forever.

Οι Σουλιώτισσες δε μάθαν
για να ζούνε μοναχά
Ξέρουνε και να πεθαίνουν
να μη στέργουν στη σκλαβιά.

The women of Souli
have learned not only how to survive,
but they also know how to die,
rather than consent to slavery.

Στη στεριά δε ζει το ψάρι
ούτ' ανθός στην αμμουδιά
Κι οι Σουλιώτισσες δεν ζούνε
δίχως την ελευθεριά.

The fish cannot live on the land,
nor the flower on the sand,
and the women of Souli
cannot live without freedom.

Thank you to our partnership choruses for joining us in this concert!

The Gould School Chorus

Marissa Candido, Nicole Cestone, Paula Humphrey, Kayla Kim, Kevin Klukowicz,
Vivian Onnembo, Isabelle Smith

The Gould School Chorus, under the direction of Kim Williams, is made up of 80 children, grades 4 through 6. They present 2 major concerts each year, as well as occasional performances in the community. Several students from the Chorus have participated in state, regional, and national honor choirs. The select group of students singing in tonight's concert are excited to have this opportunity to perform with Harmonium!

Kim Williams is currently the vocal music instructor in the North Caldwell public schools, where she teaches grades Pre-K through 6, directs an 80-voice children's chorus and teaches a world music drumming curriculum. Kim is also the music director at St. Stephen's Episcopal Church in Millburn, NJ. Prior to teaching in the public schools, she worked in the publishing industry, helping to create music education materials used throughout the United States. She holds a B.S. degree in Music Education from Campbellsville University, a M.A. Ed. from Eastern Kentucky University, and has completed additional graduate studies in music education, conducting and church music at Westminster Choir College, the Eastman School of Music and Southern Theological Seminary. She is a member of the American Choral Director's Association, the National Association for Music Education, and the American Orff-Schulwerk Association. Kim is also a certified HealthRhythms group facilitator and is a frequent adjudicator for New Jersey Honor Choirs. She has been a member of Harmonium since 2001 and is proud to be singing alongside several of her graduating 6th graders in this concert.

Mendham High School Women's Ensemble

Azalea Bisignano, Willa Bogedal, Melissa Bryan, Allegra Craver, Megan Donovan, Lila Dunn, Phoebe Ellman, Erica Erath, Kendrick Forbes-Doust, Brigitte Guariglia, Ariana Harris, Caitlin Hiley, Noelle Iati, Diana Kerr, Kara Klemme, Jasmin Macarios, Michelle Mardis, Katie Skirzenski, Elise Sprouls, Ava Stefanelli

Mendham High School Women's Ensemble is one of many after-school offerings in the West Morris Mendham High School Choral Department. The group is directed by Patricia Danner, and performs a wide variety of music from Renaissance to Jazz/Pop standards. The Women's Ensemble performs at school concerts, community events, and festivals. Most students in this ensemble are very involved in the music department, performing in the Concert Choir, Band, Orchestra, and Mendham Players. The Women's Ensemble is very excited to be performing in this partnership with Harmonium Choral Society!

Patricia Danner is a graduate of Westminster Choir College in Princeton, NJ, holding a Bachelor of Music degree in Music Education. While at Westminster, she performed in the Westminster Symphonic Choir with such orchestras as the New York Philharmonic, New Jersey Symphony Orchestra, and the Royal Concertgebouw Orchestra at such venues as Avery Fisher Hall, Carnegie Hall, and The Kennedy Center. Patricia is currently the Choral Director at West Morris Mendham High School where she directs traditional choirs, as well as contemporary a cappella ensembles. She is an active member of NAFME and ACDA, and currently serves as treasurer of the Morris Area Choral Directors Association. In November 2014, Patricia was presented with a Music Education Award given by NAFME (National Association for Music Education) and SAI (Sweet Adelines International) for her promotion of barbershop music in her

school music program. Patricia is currently on maternity leave, enjoying some time with her husband Ken and three children, Aidan (5), Clare (2), and Jonathan (9 months).

Harmonium's 18th 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**, Artistic Director of Harmonium, organist, flutist and frequent choral adjudicator; composer **Joseph Gregorio**, director of choirs at Swarthmore College and founding director of chamber choir Ensemble Companio; **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. Composer-in-residence **Martin A. Sedek** offered tutorials to the first registrants. All contestants receive written comments from the judges. The contest was coordinated by church musician and Harmonium bass **George Moser**.

Congratulations to our \$1,000 Grand Prize winner Zachary Catron of Mendham High School! His sponsor is his composition teacher **David Sampson**, whose *Jersey Rain* was premiered by Harmonium in 2002.

Second prize goes to Reshma Kopparapu, a current freshman at Newark Academy in Livingston, NJ. She has been studying the piano for over ten years, the violin for over four years, and recently has started studying the oboe. She has performed on the piano at Carnegie Hall and other venues in New York City on numerous occasions. Reshma has been an active member of her school orchestra for several years, and is a member of the Newark Academy Jazz band. She plays the violin for Philharmonia, an orchestral group in the New Jersey Youth Symphony. Prior to that, she was a member of the New Jersey Youth Chorus for two years, and sang with the National Children's Festival Chorus at Alice Tully Hall in Lincoln Center in June 2011.

Some of Reshma's most recent musical achievements include her composition for solo clarinet, titled *Crimson Flight*, which was the honorable mention winner at the Pictures 2014 contest conducted by the NJ Arts Collective. Her composition for piano and soprano, titled *The Pride of the Sea*, was the Pre-College Winner at the Pictures 2013 contest. It went on to win the Music

Teachers National Association 2013 New Jersey State Junior Composition Contest and was the runner-up in the Eastern Division. Additionally, in a composition competition conducted by Crib Notes in 2014, her team's piece *Ten Soldier Boys*, based on an Agatha Christie novel, was tied for first place. Reshma's composition *Rain* earned second place in the 2013 Eric Steiner Composition contest conducted by the Music Educators Association of New Jersey. Reshma's sponsor is **Viraj Lal**.

Carl Hausman, third prize, is a freshman at Mount Olive High School, where he plays cello in the orchestra. He has played cello since third grade and studies privately with Peter Moffitt, who also began his instruction in composition. Carl has been composing, mostly instrumental music, since seventh grade. Carl's four-movement composition for the Harmonium contest, *Horsemen of the Apocalypse*, progressed through D minor, E minor, C minor, and the dominant key A minor, representing the horsemen of conquest, war, want and death, respectively. When he's not busy playing, composing or listening to music, Carl enjoys reading, drawing and figuring out complicated math problems. He is a programmer on the Beta robotics team at his high school, which recently qualified for the world championship competition in St. Louis. Carl's sponsor is **Victor Heifets**.

Last, but not least, a big congrats goes out to Harmonium's graduating high school seniors: **Erica Erath, Ethan Lynch, and Will Roper**. We wish them all the best in their singing and non-singing future endeavors!