

Heart and Hand  
HARMONIUM CHAMBER SINGERS  
Spring 2015

Mille Regretz Agnus Dei from <i>Missa Mille Regretz</i>	Josquin des Prez (c. 1450-1521) Cristóbal de Morales (c. 1500-1553)
Quam pulchra es (women) Jesu dulcis memoria (men)	John Dunstable (c. 1390-1453) Tomás Luis de Victoria (c. 1548-1611)
Ubi Caritas Upon Your Heart	Ola Gjeilo (b. 1978) Eleanor Daley (b. 1955)
There is an Old Belief Mayn Rue-Plats	C. H. H. Parry (1848-1918) Morris Rosenfeld (1862-1923)
Mon coeur se recommande à vous Moro, lasso, al mio duolo	Orlando di Lasso (1532-1594) Carlo Gesualdo (1566-1613)
A Ditty Tell Me, Where is Fancy Bred	Nils Lindberg (b. 1933) Matthew Harris (b. 1956)
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O Clap Your Hands	Orlando Gibbons (1583-1625)
In manus tuas In manus tuas	John Sheppard (c. 1515-1558) David Briggs (b. 1962)
Ich freue mich im Herrn Village Wedding	Gottfried August Homilius (1714-1785) John Tavener (1944-2013)
Raslo Dervo Como pájaros en el aire	Bosnian, arr. Elliot Levine (b. 1948) Peteco Carabajal (b. 1956) arr. Liliana Cangiano (1951-1997)
Love Lost Bright is the Ring of Words	Paul Sjolund (b. 1935) Richard Burchard (b. 1960)

*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 Victoria. 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 definir.	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.
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### **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.
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*Quam pulchra es* is the oldest music in today's concert with a text from Song of Songs. **John Dunstable**, a prolific composer, was also an astrologer, and among the school of English composers to make greater use of thirds as they moved from medieval to early renaissance style.

How beautiful and fair you are, my beloved,  
most sweet in your delights.  
Your stature is like a palm tree  
and your breasts are like fruit.  
Your head is like Mount Carmel  
and your neck is like a tower of ivory.

Come, my beloved, let us go into the fields  
and see if the blossoms have borne fruit,  
and if the pomegranates have flowered.  
There will I give my breasts to you.

**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. He wrote many motets and masses. The text of *Jesu dulcis memoria* is generally attributed to the twelfth-century monk St. Bernard of Clairvaux.

Jesu dulcis memoria dans vera cordis gaudia: sed super mel et omnia ejus dulcis praesentia.	Jesus, sweet remembrance, granting the heart its true joys: but above honey and all things is his sweet presence.
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Pianist-composer **Ola Gjeilo** was born in Norway and moved to New York in 2001 to study composition at The Juilliard School. His *Ubi Caritas* has enjoyed choral success since it was written in 2001. Like Duruflé's famous setting it draws inspiration from Gregorian chant.

Ubi caritas et amor, Deus ibi est.	Where charity and love are, God is there.
Congregavit nos in unum Christi amor.	Christ's love has gathered us into one.
Exsultemus, et in ipso jucundemur.	Let us rejoice and be pleased in Him.
Timeamus, et amemus Deum vivum.	Let us fear and let us love the living God.
Et ex corde diligamus nos sincero.	And may we love each other with a sincere heart.
Amen.	Amen.

**Eleanor Daley** is a Canadian composer, performer, and accompanist. She received her Bachelor of Music degree in Organ Performance from Queen's University in Kingston, Ontario, and holds diplomas in both organ and piano from the Royal Conservatory of Music in Toronto and Trinity College in England. Her *Requiem* was awarded the National Choral Award for Outstanding Choral Composition of the Year in 1994 by the Association of Canadian Choral Conductors (ACCC), and is available on the Harmonium CD *Past Life Melodies*. *Upon Your Heart* sets Song of Solomon 8:6-7 as well as a New Testament passage from John's gospel often read at weddings.

**Sir Charles Hubert Hastings Parry** was an influential 19<sup>th</sup>-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* in which is found *There is an Old Belief* are the last works in his repertoire, and seem to be a reflection of his resignation to his terminal illness.

Lithuanian-born **Morris Rosenfeld** wrote Yiddish sweatshop poetry since the age of 15 but became most famous after arriving in New York in the late 1880s and having his works published in English. This choral arrangement of *Mayn Rue-Plats* is by noted composer Mark Zuckerman, who received a 2004 Fellowship from the New Jersey State Council on the Arts.

Don't look for me where myrtles are green.  
You will not find me there, my beloved.  
Where lives wither at the machines,  
There is my resting place.

Don't look for me where birds sing.  
You will not find me there, my beloved.  
I am a slave where chains ring,  
There is my resting place.

Don't look for me where fountains spray.  
You will not find me there, my beloved.  
Where tears flow and teeth gnash,  
There is my resting place.

And if you love me with true love,  
So come to me, my good beloved,  
And cheer my gloomy heart,  
And make sweet my resting place.

**Orlando di Lasso** had such a beautiful singing voice as a boy that he was kidnapped three times by rival choirs. He was a chorister in Mons, Rome and Antwerp, and finally a choirmaster in Munich. His more than 1200 works are international in scope, ranging from German part-songs to ribald Italian madrigals to Latin Masses and motets and French love songs. This is not his famous four part setting, but another version in five parts of the French madrigal *Mon coeur*.

Mon coeur se recommande à vous, Tout plein d'ennui et de martyre; Au moins en dépit des jaloux Faites qu'adieu vous puisse dire! Ma bouche qui savait sourire Et conter propos gracieux Ne fait maintenant que maudire Ceux qui m'ont banni de vos yeux.	My heart is offered still to you full now of woe and deep despairing. Be not to constancy untrue; say one farewell, my sorrow sharing! My mouth which once could smile in gladness, and charming stories improvise, now can only curse in its madness those who banished me from your eyes.
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**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 20<sup>th</sup> 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!
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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.
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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 major 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.”

**Orlando Gibbons** was one of the greats of the Golden Age of English Music. He was a boy chorister at Kings College Cambridge and organist of the Chapel Royal, later (1619) “Musician for the Virginalls” in James I’s Private Music, and Organist at Westminster Abbey (1623-1625). He is well-known for his keyboard solos and chamber music for viols, his madrigals and especially his church music. The full 8-voice anthem for Ascension, *O Clap Your Hands*, exploits the split chancels (*decani* and *cantoris*) of the English cathedrals, and is a showcase of text-painting.

*In manus tuas* is a setting of a responsorium for the evening office of Compline for the Sarum (English) rite. Early English composer **John Sheppard's** setting alternates polyphony with the traditional chant.

One of the foremost concert organists of his generation, Organist Emeritus of Gloucester Cathedral **David Briggs** enjoys a busy touring schedule that takes him all over the world, with particular emphases on orchestral transcriptions and the art of improvisation. David is increasingly in demand as a composer. His works show a markedly French influence. His modern setting of *In manus tuas* was composed for the Compline Choir of the RSCM (Royal School of Church Music) Wilkes-Barre course in July of 2003. This choir of church musicians chants the Sarum rite in the beautiful apse of St. Stephen’s Church during the evenings of this yearly week-long course. David Briggs notes that he wrote the work “at 35,000 feet over the North Atlantic.”

In manus tuas, Domine, commendo spiritum meum. Redemisti me Domine, Deus veritatis.	Into your hands, O Lord, I commend my spirit. You have redeemed me O Lord, O God of truth.
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**Gottfried August Homilius**, a German composer, cantor and organist who worked mostly in Dresden, was considered one of the most important successors of J. S. Bach. Born in Saxony, the son of a Lutheran pastor, and educated in Dresden, he then studied law at Leipzig University and the organ under Johann Sebastian Bach. He wrote more than ten passions, two oratorios (Christmas and Easter), over 60 motets, and 150 cantatas. The joyful, melismatic *Ich freue mich im Herrn*, a section of the *Magnificat*, also employs a German chorale tune (*Nun danket*) in the tenors.

Ich freue mich im Herrn, und meine Seele ist fröhlich in meinem Gott.	I will rejoice in the Lord, and my soul shall be joyful in my God.
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Ich freue mich in dir Herrn, und heiße dich willkommen.	I will rejoice in the Lord, and bid you welcome.
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English composer **John Tavener** shifted towards a “holy minimalism” after converting to Russian Orthodox Christianity in 1977 and began traveling frequently to Greece. He often referred to his own music as “icons in sound.” He is famous for the exotic Eastern Orthodox mysticism that infused his many choral works; his *Song for Athene* was sung at the funeral of Princess Diana. He died a year ago at the age of 69. Composer John Rutter described Tavener as having the “very rare gift” of being able to “bring an audience to a deep silence.” Tavener provided the following notes on *Village Wedding*, which was commissioned by the Vale of Glamorgan Festival and premiered by the Hilliard Ensemble in August 1992:

*Village Wedding* is a series of musical and verbal images describing a village wedding in Greece. My insertion of Isaiah’s Dance (the moment in the Orthodox wedding ceremony when the couple are three times led solemnly around the Holy Table by the

Celebrant), and the whole tone of Sikelianos' poetry, however, show that everything in the natural and visible world, when rightly perceived, is an expression of a supernatural and invisible order of reality.

Composer **Elliot Z. Levine** has been the baritone for the Western Wind Vocal Ensemble since its inception in 1969, and an active soloist, clinician and published composer. His major work *Cantata of the Animals* was commissioned and premiered by Harmonium in 1996 and repeated in December 2010. *Raslo Dervo* is a Bosnian folksong arranged for the 6 voices of Western Wind in 1991.

**Peteco Carabajal** is a composer, singer and renowned musician of Argentine folklore (guitar, violin, percussion, flute). This sentimental and beloved song, *Como pájaros en el aire*, was arranged for chorus by the prestigious choral musician Liliana Cangiano.

Las manos de mi madre  
parecen pájaros en el aire,  
historias de cocina  
entre sus alas heridas de hambre.

My mother's hands  
seem like birds in the air,  
kitchen stories  
between her wings hurt by hunger.

Las manos de mi madre  
saben que ocurre por las mañanas  
cuando amasa la vida  
horno de barro, pan de esperanza.

My mother's hands  
know what happens in the mornings  
when they knead life:  
oven of clay, bread of hope.

Las manos de mi madre  
llegan al patio desde temprano.  
Todo se vuelve fiesta  
cuando ellas juegan junto a otros pájaros.

My mother's hands  
go to the patio early.  
Everything becomes a party  
when they play together with the other birds.

Junto a los pájaros que aman la vida  
y la construyen con el trabajo  
arde la leña, harina y barro,  
lo cotidiano se vuelve mágico.

Together with the other birds who love life  
and build it with their work,  
burning the firewood, flour and clay:  
everyday [life] becomes magical.

Las manos de mi madre  
me representan un cielo abierto  
y un recuerdo añorado  
trapos calientes en los inviernos.

My mother's hands  
represent an open sky to me  
and a memory I long for,  
warm clothes in the winter.

Ellas se brindan cálidas,  
nobles, sinceras, limpias de todo.  
¿Cómo serán las manos  
del que las mueve gracias al odio?

They offer themselves warmly,  
noble, sincere, clean of everything:  
how would his hands  
be who moves them thanks to hatred?

*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, California, where he studied music and spent three years touring with a men's quartet, performing in 500 concerts in 34 states and five 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.

***Bright is the Ring of Words*** is the newest piece on the program, commissioned by the American Choral Directors Association Western Division for the 50<sup>th</sup> Anniversary Conference 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.

**The Harmonium Chamber Singers** are 20 of the most advanced members of the Harmonium Choral Society, a 100-voice auditioned community choir of singers ranging in age from 15 to 80, including a large number of music educators. Named Outstanding Arts Organization in 1998 by the Arts Council of the Morris Area, Harmonium is dedicated to performing a diverse repertoire at a high artistic level, and increasing community appreciation of choral music through concerts, education and outreach. Harmonium has sponsored major commissions, musicianship workshops, and an annual High School Student Choral Composition Contest; toured internationally; and sung for prestigious music conventions. The Chamber Singers specialize in unaccompanied repertoire with special emphasis on the Renaissance and contemporary works.

**Soprano**

Alice Allen  
Linda Clark  
Rachel Clark Fountain  
Marilyn Kitchell  
Anna Roberts  
Laura Winslow

**Tenor**

Holland Jancaitis  
Peter J. Livesey  
Matthew Onigman  
Jake Sachs  
Ken Short

**Alto**

Emilie Bishop  
Mariam Bora  
Alyssa Casazza  
Beth Shirley

**Bass**

George Aronson  
John Lamb  
Ted Roper  
Ben Schroeder  
Ian Tomesch

**Dr. Anne Matlack** holds degrees from Yale University and the College-Conservatory of Music (University of Cincinnati.) She has been Artistic Director of Harmonium Choral Society, recognized for its musical excellence and innovative programming, since 1987. She is music director at Grace Episcopal Church in Madison, NJ and Repertoire and Standards Chair for Community Choirs for NJ ACDA. Dr. Matlack is active as an adjudicator and clinician and has conducted choirs at Yale, Lafayette College, and Rutgers University. She is the 2003 recipient of the Arts Council of the Morris Area's Outstanding Professional in the Arts Award, and in 2012 was honored to be a "Great Conversationalist" for the Arts Council's Annual Event.

**Sunday May 17, Choral Musicianship Workshop**  
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2-5 pm Grace Church, Madison - Pre-registration on our website  
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