

Aus tiefer Not Super flumina Babylonis	Johan Gottfried Walther (1684 – 1748) G.P. Palestrina (ca. 1525 – 1594)
Hence, Stars, Too Dim of Light Chi è costei <i>Dedicated to Linda Kastner</i>	Michael East (ca. 1580 – 1648) Francesca Caccini (1587 – after 1641) arr. Ben Schroeder (b. 1980)
Wondrous Glow <i>Holland Jancaitis, solo</i>	Mari Esabel Valverde (b. 1987)
Stars Behold, Shadows Have Fallen Shines the Moon	Sergei Taneyev (1856 – 1915) Taneyev Victor Volna (b. 1964)
It's Strange About Stars (SSA) To the Stars (TTBB) <i>World Premiere</i>	Melissa Dunphy (b. 1980) Jake Sachs (b. 1991)
We Beheld Again the Stars	Z. Randall Stroepe (b. 1953)
Love Reckons by Itself Alone	Tarik O'Reagan (b. 1963)
Dimities of Blue <i>2020 Composition Contest Winner Live Premiere</i>	Lauren Soumilas (b. 2002)
Estrella é lua Nova <i>Nancy Bangiola, Alice Allen, solos</i>	Heitor Villa-Lobos (1887 – 1959)
Underneath the Stars <i>Emilie Bishop, PJ Livesey, solos</i>	Kate Rusby (b. 1973), arr. Jim Clements (Voces8)

The first two offerings of music are psalm settings that reflect how choral musicians felt during the pandemic when we couldn't sing together – despairing and longing. We sometimes met during the pandemic and sang these outside! Then we move on to our moon and stars-inspired repertoire with great joy at being able to return to live performance!

**Johan Gottfried Walther** (1684 – 1748) was J.S. Bach's cousin and contemporary. His first organ lessons were with Johann Bernhard Bach, and at 18 he became organist in his hometown of Erfurt's Thomaskirche. In 1707 he became organist at Weimar's Stadtkirche, where he remained for the rest of his life. There he wrote 132 organ preludes based on Lutheran chorale melodies. Walther's five-part Lenten chorale setting of Psalm 130, *Aus tiefer Not*, sets the tune in the tenor part. The descending fifth in the melody is definitely evocative of the descent of the spirit into the depths of despair.

### **Aus tiefer Not**

Aus tiefer Not schrei ich zu dir,  
Herr Gott, erhöre mein Rufen;  
dein gnädig Ohr neig her zu mir,  
und meiner Bitt sie öffnen.  
Denn so du willst das sehen an,  
was Sünd und Unrecht ist getan,  
wer kann, Herr, für dir bleiben?

From profound distress I cry out to you,  
Lord God, hear my calling;  
incline your merciful ear to me  
and open it to my plea.  
For if you want to look at this,  
what sin and injustice is done,  
who can, Lord, remain for you?

Psalm 137, *Super flumina Babylonis* (By the Rivers of Babylon), has spoken to generation after generation of exiles: “How can we sing the Lord’s song in a foreign land?” Yet the psalm itself is a song, and all the compositions based upon it create an oxymoron: a song about not singing. In **Palestrina**’s setting of the first two verses, the great Renaissance master’s soaring lines evoke longing in exquisite counterpoint. At the words “suspendimus organa nostra” (we hung up our instruments) the music takes on a triple meter, like a sad dance, and the motet ends “suspended” on the dominant chord, like the lyres in the trees.

### **Super flumina Babylonis**

Super flumina Babylonis  
illic sedimus et flevimus,  
dum recordaremur tui, Sion.  
In salicibus in medio ejus  
suspendimus organa nostra.

By the rivers of Babylon,  
there we sat and wept,  
when we remembered Thee, O Zion.  
On the willow trees, in the midst thereof,  
we hung up our instruments.

**Michael East** is another English composer and organist from the golden age of the Renaissance madrigal. He worked at Ely Cathedral, then Lichfield Cathedral until 1644, when the Civil War brought an end to sung services. He is especially revered for his music for viol consort. His career was boosted in 1601 when his madrigal *Hence Stars* was printed in Thomas Morley’s *The Triumphes Of Oriana*, an anthology of 25 madrigals by 23 composers in honor of Queen Elizabeth I. Every madrigal in that collection ends with the same verse of praise to “Oriana.”

### **Hence, Stars**

Hence stars, too dim of light,  
you dazzle but the sight,  
you teach to grope by night.  
See here the shepherds’ star  
excelling you so far,  
then Phoebus wiped his eyes  
and Zeph’rus cleared the Skies  
in sweet accented cries.  
Then sang the shepherds and nymphs of Diana,  
Long live fair Oriana!

**Francesca Caccini** was born in Florence, the daughter of early Italian opera composer Giulio Caccini and a singer mother. She herself was a famous singer, lutenist, poet, and music teacher. Her only surviving stage work, *La liberazione di Ruggiero*, is considered the oldest opera by a woman composer. Much of her music did not survive. This work is a soprano line and figured bass from “Il primo libro delle musiche a una e due voci” (1618). We asked our bass **Ben Schroeder** to give us an ATB realization of the figured bass so choruses could present it as an *cappella* madrigal, and to honor Linda Kastner for her over 15 years of dedicated and loving service as Chorus Manager of Harmonium Choral Society. Ben has been composing and arranging for Harmonium since he placed in our first annual High School Composition Contest in 1998.

### **Chi è costei**

Chi è costei che qual sorgente Aurora  
i passi muove à par del Sole eletta  
bella come la luna e qual s'aspetta,  
schiera d'armati eroi tromba Sonora.

Who is this woman who shines like the dawn?  
She is as bright as the sun.  
She is as beautiful as the moon.  
She is as majestic as troops sounding their trumpets.

[Mari Esabel Valverde](#) is an award-winning composer and singer in steady demand across the United States and Canada. Based in North Texas, she sings in multiple professional ensembles and teaches singing and transgender voice training with Your Lessons Now. She holds degrees from St. Olaf College, the European American Musical Alliance in Paris, France, and San Francisco Conservatory of Music. The text is by [Amir Rabiya](#), a queer, trans, mixed race, disabled poet and educator that Valverde has collaborated with several times. “This piece is about resilience,” said the composer in a pandemic zoom with Harmonium; “we are made from stardust.”

### **Wondrous Glow**

today collect the dazzling shelter of flowers  
stitch a crown large enough for the globe  
fragrant enough for satellites to lift their noses  
take the prayer of night into your arms  
as she sleeps, breathe with her  
breathe with the night  
there are times when there is nothing  
left to do, but create  
form the unseen into a tangible communion  
of stardust, place the galaxy on your tongue  
let your mouth be a wondrous glow  
your words a beacon  
when everything is lost  
imagine yourself as more than an earth-quaking  
body a gift  
the streaking tail of a comet  
become that which holds your eye  
that which makes you gasp

**Sergei Taneyev**, a student and close friend of Tchaikovsky's, would critique him so honestly and harshly that Tchaikovsky feared him. Taneyev was influenced by the early music of Josquin, Ockeghem, and Palestrina, and revered intellect, objectivity, and counterpoint over emotion (so different from Tchaikovsky!). Vadim Prokhorov of *Musica Russica* provides these insights:

The pinnacle of his 37 secular *a cappella* choruses is a monumental cycle of 12 poems, Op 27, composed in 1909 on texts by Yakov Polonsky (1819-1898). Characteristically, the cycle is unified by Taneyev's striving to express high aspirations by rising above feelings of individuals and reflecting principles that are universal. Ideally appropriate for reaching this goal are the scenes of nature portrayed in many choruses of the cycle. 'Like you,' Taneyev wrote to Tchaikovsky, 'I feel the most tender love for nature.'

### **Stars**

Posredi svetil nochnih,	Amidst the lights of night
Daleko mertsayushchih,	Twinkling from afar,
Iz tumanof, mlechnimi	Out of misty, milky
Piatnami bluzhdayushchih	Wandering blotches,
I perepllivayushchih	Which float about
Nebesa poliamiye,	In the polar skies,
Noviye sozizhdutsa	New and brilliant
Zviozdi svetoziarniye.	Stars will form.
Tak i vi, tumanniye	Thus you misty thoughts
Misli, tiho nosites,	Waft about quietly,
I, neizyasnimiye,	And, inexpressible,
V dushu glluhoy prosites;	Softly seek to enter my soul;
Tak I vi nad nashimi	Thus above
Tiomnimi mogillami	Our dark graves
Zagorites nekogda	You will shine one day
Yarkimi svetillami.	Like brilliant lights.

### **Behold, Darkness Has Fallen**

Posmotri, kakaya mгла	Behold, darkness has fallen
V glubine dolin legla!	In the depths of the valleys!
Pod yeyo prozrachnoy dimkoy	Under their transparent haze
F sonnom sumrake rakit	A lake shimmers dimly
Tusklo ozero blestit.	In slumbering twilight.
Posmotri, kakaya mгла	Behold, shadows have fallen
V glubine dolin legla!	In the depths of the valleys!
Bledniy mesiats nevidimkoy	Behold, a pale, homeless moon
F tesnom sonme sizih tuch	Moves invisibly through the skies
Bez priyuta v nebe hodit	Among the host of gray clouds,
i, skvozia, na fsio navodit	Glazing everything
Fosforicheskiy svooy luch.	With its phosphorescent light.
Posmotri, kakaya mгла	Behold, shadows have fallen
V glubine dolin legla!	In the depths of the valleys!

**Victor Volna** was born in 1964 in Leningrad (now St. Petersburg), Russia. Since graduating from Leningrad Conservatory in 1990, where he studied choral and symphonic conducting and composition, Volna has held a number of positions at various educational institutions in St. Petersburg. In 1996 he established “Capris,” a vocal jazz ensemble, as the primary vehicle for performing his unusual jazz arrangements of Russian folk and popular songs. Typically in a Volna arrangement, a familiar song is first presented in its “straight” form, after which the fun begins. **Svetit mesiats** is one of the most popular Russian urban folk songs, originating probably sometime in the nineteenth century.

### **Shines the Moon**

Svetit mesiats, svetit yasniy,  
Svetit alaya zaria.  
Osvetila put doroshku  
Vdol do Sashina Dvora.

Shines the moon, shines the bright moon,  
Shines the rosy dawn,  
Lighting up the pathway  
That leads to Sasha’s yard.

Mne ne spitsa, ne lezhitsa,  
Son menia to ne beriot.  
Ya poshla bi k Sashe v gosti,  
Da ne znayu gde zhiviot.

I lie awake, tossing and turning,  
Sleep simply will not come to me.  
I would go visit Sasha,  
But I don’t know where he lives.

Ya poshla bi k Sashe v gosti,  
Da ne znayu, gde zhiviot.  
Poprosila b ti podrushku  
Pust podrushka dovediot.

I would go visit Sasha,  
But I don’t know where he lives.  
Maybe you should ask your girlfriend,  
Let her show you the way.

Podhozhu ya k Sashe k domu,  
A u Sashi net ognia,  
Postuchala ya v okoshko,  
A moy Sasha krepko spit.

I come up to Sasha’s house,  
But there’s no light in his house.  
I knocked on the window,  
But my Sasha is sleeping soundly.

Stidno, oy! kak stidno tebe, Sasha,  
So vechera rano spat.  
A tebe, moy drug, stidneye  
Do polunochi guliat!

Shame on you, oh, shame on you, Sasha,  
To be sleeping from early last evening.  
And for you, my friend, it is even more shameful  
To be partying ’til midnight.

Stidno, stido tebe, Sasha,  
So vechera rano spat.  
Uzh ne luchshe moy milochek,  
Do ulra so mnoy guliat?!

Shame, shame on you, Sasha,  
To be sleeping from early last evening.  
Wouldn’t it be better, my sweetheart,  
To be out with me ’til morning?!

Born and raised in Australia, [Melissa Dunphy](#) immigrated to the United States in 2003 and has since become an award-winning and acclaimed composer specializing in vocal, political, and theatrical music. She first came to national attention in 2009 when her large-scale choral work *The Gonzales Cantata* was on MSNBC’s *The Rachel Maddow Show*. Dunphy has a PhD in music composition from the University of Pennsylvania. She currently teaches composition at

Rutgers University and is also active in Philadelphia as a sound and lighting designer, actor, theater owner, and podcaster (The Boghouse). Dunphy is deeply committed to bringing the voices of women and minorities to the stage, either by telling their stories, or telling stories from their perspective. She was drawn to poet Lola Ridge for this piece:

Born in 1873 in Ireland, she [Ridge] emigrated to New Zealand when she was 13 with her mother, and moved to Sydney as a young adult. Then, in her thirties, she immigrated to America and became a poet; the main thrust of her work is leftist and humanist, a reaction to her observations and experiences in America. I hear her finding her culture in her poems, just as I'm trying to find mine musically.

### **It's Strange About Stars**

It's strange about stars ...  
You have to be still when they look at you.  
They push your song inside of you with their song.  
Their long silvery rays  
sink into you and do not hurt.  
It is good to feel them resting on you  
like great white birds...  
and their shining whiteness  
doesn't burn like the sun —  
it washes all over you  
and makes you feel cleaner'n water.

**Jake Sachs** is a singer, songwriter/composer, multi-instrumentalist, and audio engineer/producer who lives in Franklin Park, NJ. When Jake wrote *To the Stars* for the Chamber Singers men in early 2020, it was a fun challenge as it was his first time writing for just male voices in a few years. Another challenging aspect was the fact that he had the lyrics first, since he was using pre-existing text; this is very backwards from the way Jake usually writes music. Jake is excited to finally have this performed after a year and a half of waiting! In Dante's *Divine Comedy*, a trip to hell and purgatory is finally followed by heaven, emerging from the dark depths to that moment when "we rise to the stars". Both Jake and Stroope set almost the same text but in different translations.

### **To the Stars**

Soon it will be night, and we must rise to the stars;  
now is the time to depart this place.  
Return to paradise, for we have seen and experienced it all;  
now is the time to depart this place.  
The demons of Hell are approaching. Quickly! We must move on!  
For soon it will be night, and we must rise to the stars.  
I climbed towards paradise with no thought of looking back.  
I went through a small opening  
and finally saw Heaven and the Supreme Light!  
And once again beheld the stars!

**Z. Randall Stroope's *We Beheld Once Again the Stars*** (premiered in 2004) was commissioned by the American Choral Directors Association in memory of Raymond W. Brock. The text from Dante's *Divine Comedy* depicts the emotional arc of the end of Dante's *Inferno*, from our deepest fears to redemption in the vision of the stars. At the pit of hell (in the central part of the work) the most sacred Catholic hymn *Vexilla regis* is parodied. The outer parts of the double-choir work are both comforting and yearning, with more than a touch of Morten Lauridsen chords. After serving as a professor of music at Rowan University in New Jersey, Oklahoma State University, and the University of Nebraska, Stroope now guest conducts and composes full time from his studio in Florida and in New Mexico.

### **We Beheld Once Again the Stars**

Ma la notte risurge; oramai è da partir, ché tutto avem veduto. Ritornar! Vexilla Regis prodeunt inferni! Ma la notte risurge; salimmo sù, tanto ch'i' vidi de le cose belle che porta'l Ciel, per un pertugio tondo. Quindi uscimmo a riveder le stelle.	But soon it will be night; now it is time to depart this place, for we have seen it all. Return [to paradise]! The winged King of Hell flies towards us! But soon it will be night; we climbed up, and through a small opening, saw the beautiful Heavenly light. We came out, and beheld once again the stars.
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**[Tarik O'Regan](#)** is an American-British composer based in San Francisco. From 2007 to 2019 he divided his time between New York City and Cambridge, England. When he taught at Rutgers, the Harmonium Chamber Singers had the honor of working with him on *Threshold of Night* in 2014, and singing *From Heaven Distilled a Clemency* in 2017. In recent years much of his work has investigated and been influenced by his dual Arab and Irish heritages. As of the 2021/22 season, Tarik is the newly appointed Composer-in-Residence with Philharmonia Baroque Orchestra, where he is also overseeing an ambitious new commissioning initiative. ***Love Reckons by Itself Alone*** was commissioned by ASHINAGA, an organization that supports orphans around the world, founded in Japan but based in Uganda. The piece received its world premiere in June 2015 at Jazz at Lincoln Center in New York and was performed in Tokyo shortly after. This work lasts around 7 minutes and is a setting of three poems by Richard Nturu (b.1946) (Ugandan), Tsuboi Shigeji (1879 – 1975) (Japanese) and Emily Dickinson (1830 – 1861). The piece is a fusion of Ugandan and Japanese sensibilities, and it celebrates listening and meditative stillness.

### **Love Reckons by Itself Alone**

If it is true  
that the world talks too much  
then let's all keep quiet  
and hear the eloquence  
of silence.

If it is true  
that the world sees too much  
then let's all close our eyes  
and see the inner vision  
beneath the closed eyes.

If it is true  
that the world hears too much  
then let's wax our ears  
and listen to the chastity of inner music  
that defies betrayal  
by the wayward wind.

If it is true  
that the world moves too much  
then let's stand statue-still  
and imitate the stubborn will  
of trees  
that move without being peripatetic<sup>1</sup>.

<sup>1</sup>pedestrian

*-Richard Nturu*

A star was talking with the withered leaves  
In the still midnight.  
Only the wind stirred round me then.  
Strangely forlorn,  
I tried to share their words.  
The star swooped from the heavens.  
I search among dead leaves  
But could not ever find it.

*-Tsuboi Shigeji*

Love reckons by itself alone,  
"As large as I" relate the Sun  
To One who never felt it blaze,  
Itself is all the like it has.

*-Emily Dickinson*

**Lauren Soumilas** is a sophomore at New York University majoring in math education. In her free time, she composes and records music. A 2020 graduate of Haddonfield Memorial High School, Lauren was sponsored by friend and mentor Max Esmus. *Dimities of Blue* was composed thanks to the pandemic, when Lauren says there was just enough extra time to get it done! Because we could not perform it live, the Chamber Singers made a virtual choir version



for last year's online celebration of the contest, and we are thrilled to be able to sing it live now. It sets Poem 737 by Emily Dickinson.

### **Dimities of Blue**

The Moon was but a Chin of Gold  
a Night or two ago —  
And now she turns Her perfect Face  
upon the World below —  
Her Forehead is of Amplest Blonde —  
Her Cheek — a Beryl<sup>1</sup> hewn —  
Her Eye unto the Summer Dew  
the likest I have known —

Her Lips of Amber never part —  
But what must be the smile  
upon Her Friend she could confer  
Were such Her Silver Will —

And what a privilege to be  
but the remotest Star —  
For Certainty She take Her Way  
beside Your Palace Door —  
Her Bonnet is the Firmament —  
The Universe — Her Shoe —  
The Stars — the Trinkets at Her Belt —  
Her Dimities<sup>2</sup> — of Blue —

<sup>1</sup>a cloudy-aquamarine color

<sup>2</sup>clothes

**Heitor Villa-Lobos** was a Brazilian composer, conductor, cellist, pianist, and guitarist described as “the single most significant creative figure in 20th-century Brazilian art music.” Amazingly prolific, he wrote a total of over 2,000 orchestral, chamber, instrumental, and vocal works. His music was influenced by both Brazilian folk music and stylistic elements from the European classical tradition, as exemplified by his *Bachianas Brasileiras*.

### **Estrela é lua nova**

Estrela do céu é lua nova  
cravejada de ouro.

Star in the sky is the new moon  
crowned with gold.

**Kate Rusby** is a headlining English folk singer-songwriter from Yorkshire, England. Jim Clemens is a professional singer and arranger-in-residence for the acclaimed British *a cappella* group VOICES8.

### **Underneath the Stars**

Underneath the stars I'll meet you,  
underneath the stars I'll greet you,  
and there beneath the stars I'll leave you  
before you go of your own free will;  
go gently.

Underneath the stars you met me,  
underneath the stars you left me;  
I wonder if the stars regret me.  
At least you'll go of your own free will;  
go gently.

Here beneath the stars I'm landing,  
and here beneath the stars not ending  
oh, why on earth am I pretending?  
I'm here again, the stars befriending—  
they come and go of their own free will;  
go gently.

Underneath the stars you met me,  
underneath the stars you left me;  
I wonder if the stars regret me,  
I'm sure they'd like me if they only met me.  
They come and go of their own free will;  
go gently.

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The Harmonium Chamber Singers are 22 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. Harmonium is dedicated to performing a diverse repertoire at a high artistic level, and to 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.

Artistic director since 1987, Dr. Anne Matlack holds a BA in Music from Yale University and MM & DMA Choral Conducting degrees from the University of Cincinnati College-Conservatory of Music. Dr. Matlack is celebrating her 31st year as organist/choirmaster at Grace Episcopal Church in Madison where she directs a full program of children and adult choirs and a concert series, Grace Community Music. Grace Church and Harmonium singers joined to serve as Choir-in Residence at Winchester Cathedral, UK, in the summer of 2015. Dr. Matlack is past president of the New Jersey Board of the American Choral Directors Association, where she has

served as Repertoire and Resources Chair for Community Choirs for many years. She is the 2003 recipient of the Arts Council of the Morris Area's Outstanding Professional in the Arts Award.

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*Join us for the rest of our 2021-22 season, featuring the entire 100-voice chorus*

### ***Goodness and Light***

Featuring a long-awaited premiere of composer-in-residence Martin Sedek's *Goodness and Light* for chorus and Merynda Adams, harp. Other works include Britten's *Ceremony of Carols* (SSA) and Donald St. Pierre's *Songs of Sweet Accord* (TTBB) and seasonal gems from Brandon Williams to Elaine Hagenburg, Gustav Holst and Kevin Phillips.

Saturday, December 11 at 7:30 p.m. and Sunday, December 12 at 3:00 p.m.  
The Presbyterian Church in Morristown

### ***Resilience***

Including performances of several of last year's winners of the High School Choral Composition Contest and featuring works from Heinrich Schütz to Lili Boulanger and Adolphus Hailstork to Alice Parker, and a collaboration with our friends at New Jersey Youth Chorus.

Saturday, March 5 at 7:30 p.m. and Sunday, March 6 at 3:00 p.m.  
Morristown United Methodist Church

### ***Open Hearts***

Featuring world premieres of works by Mark Miller and Amanda Harberg, with guest artists Prince Manvendra Singh Gohil, harmonium, and Kris Lamb, flute. Also including the winning composition of the 25<sup>th</sup> anniversary High School Choral Composition Contest.

**Friday**, June 3 at 7:30 p.m. and Sunday, June 5 at 3:00 p.m.  
A new venue, the air-conditioned Our Lady of Sorrows in South Orange

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### **The Harmonium Chamber Singers**

Soprano I: Nancy Bangiola, Rachel Clark, Mickey McGrath

Soprano II: Alice Allen, Linda Clark, Anna Macleod

Alto I: Alyssa Casazza, Kim Williams

Alto II: Emilie Bishop, Mariam Bora, Jenna Miller

Tenor I: Nick Herrick, Jake Sachs, David Thomson

Tenor II: Holland Jancaitis, PJ Livesey, Ken Short

Baritone: Chris Hatcher, Dan Malloy

Bass: John Lamb, Ted Roper, Ben Schroeder