

Verbum caro factum est

Dadme Albricias

*Michele Yurecko, Matthew Shurts*

Hans L. Hassler (1564-1612)

Anon. 16<sup>th</sup>-century

Dixit Maria

Ave Regina Caelorum

*Sarah Thomson, Beth Shirley, Joe Keefe*

Hassler

Isabella Leonarda (1620-1704)

They said... (from the sayings of our Forefathers)

Sections I – IV

*Lisa Berger, Nancy Watson-Baker*

Work *NJ Premiere*

Os justi

Yehezkel Braun (1922-2014)

Melissa Dunphy (b. 1980)

Anton Bruckner (1824-1896)

In the Beginning was the Word *World Premiere*

Sarah Rimkus (b. 1990)

Verbum caro factum est

*Laura Quinn, Emilie Bishop, PJ Livesey*

Verbum caro factum est

*Antiphonal Choir\*, Kathy Earle*

The Word was God

Giovanni Croce (1557-1609)

Paul Halley (b. 1952)

Rosephanye Powell (b. 1962)

Gracias a la Vida

*Claudia Sydenstricker*

Violeta Parra (1917-1967)

arr. Willi Zwozdesky

INTERMISSION

Verbum caro factum est

Das Wort ward Fleisch

Words

*CHAMBER SINGERS*

John Sheppard (1515-1558)

Heinrich Schütz (1585-1672)

Anders Edenroth (b. 1963)

Lineage *women*

Let Us Carry Out That Dream *men*

United in Song *audience*

*Mercedes Pesceovich*

Andrea Ramsey

Steven Sametz (b. 1954)

Mari E. Valverde (b. 1987)

Fantasia on Christmas Carols

*Holland Jancaitis*

Ralph Vaughan Williams (1872-1958)

The Children of All Others *World Premiere*

Mark A. Miller (b. 1967)

\*Antiphonal Choir

S: Kathy Earle, Mickey McGrath, Jamie Vergara

A: Alyssa Casazza, Catie Gilhuley, Jenna Miller

T: Nick Herrick, Will Roper

B: Dan Malloy, Ben Schroeder

Instrumentalists

Piano: Helen Raymaker      Organ: Chris Hatcher      Cello: Michael Holak

Recorders: Mariam Bora, John Lamb, Susan Pilshaw, David Thomson

Handbells: Mariam Bora, Jamie Bunce, Linda Clark, Lauren Goldman

Percussion: Joe Keefe, Charlie Love, Ben Schroeder

“Words constitute the ultimate texture and stuff of our moral being, since they are the most refined and delicate and detailed, as well as the most universally used and understood, of the symbolisms whereby we express ourselves into existence. We became spiritual animals when we became verbal animals. The fundamental distinctions can only be made in words. Words are spirit.” –Iris Murdoch

“Be it grand or slender, burrowing, blasting, or refusing to sanctify; whether it laughs out loud or is a cry without an alphabet, the choice word, the chosen silence, unmolested language surges toward knowledge, not its destruction.” –Toni Morrison

It fascinates me that the first words of the New Testament’s Gospel of John, “In the beginning was the Word,” parallel the opening of Genesis (Torah): “in the beginning...the earth was without form and void...and God said ‘Let there be light!’” The author of this Prologue to the Gospel of John uses the Greek word “Logos” to show the connection to the Greek philosophers (stoicism). It is also related to the Old Testament/Hebrew wisdom tradition (which is feminine, or in Greek, Sofia).

Choral music is a marriage of words and music, and I have always been very careful to pick texts worthy of singing. You get more than the sum of the parts that way. This concert explores many different ways of setting the Prologue to John, which is always read on Christmas Day. It also celebrates the proclaiming of joyous tidings and the careful crafting of inspiring advice, and hopefully reminds us that our language makes us human and we should treat it as sacred.

This first setting of *Verbum caro factum est* exploits the Venetian double choir textures that **Hans Leo Hassler** learned when studying in Italy with Andrea Gabrieli. Hassler’s works synthesized German and Italian national styles and straddled the Renaissance and the Baroque, with rich counterpoint and madrigalian text-painting grounded in harmonic structures. The three upper voices dialogue with three lower voice parts, coming together for full sections that illustrate the text.

Verbum caro factum est  
et habitavit in nobis  
et vidimus gloriam ejus  
gloriam quasi unigeniti a Patre  
plenum gratiae et veritatis.

The Word was made flesh,  
and dwelt among us,  
and we beheld his glory,  
the glory as of the only begotten of the Father,  
full of grace and truth.

A large part of the Christmas story is the telling of the glad tidings, as in this charming 16<sup>th</sup>-century Spanish *villancico*, *Dadme Albricias*. These dance-songs are like conversations between the humble people and the divine characters.

¡Dadme albricias, hijos d'Eva!	Give me reward for my tidings, sons of Eve!
¿Di, de qué dártelas han?	Tell us, why should we reward you?
Qu'es nascido el nuevo Adám.	Because the new Adam is born.
¡Oh, hí de Dios, y qué nueva!	Oh, Son of God, what news!

Dádmelas y haved placer, pues esta noche es nascido el Mexías prometido, Dios y Hombre, de mujer. Y su nacer nos releva del peccado y de su afán.	Give me my reward and sing for joy, for tonight is born the promised Messiah, God and man, born of a woman. And his birth redeemed us from sin and from its torments.
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**Hassler's *Dixit Maria*** is in an older, more Renaissance style than his *Verbum caro*. This text shows that Mary's words of response to the Angel are hugely important — and the work comes to homophonic focus on her words “*ecce, ancilla Domine*.”

Dixit Maria ad Angelum: Ecce ancilla Domini, fiat mihi secundum verbum tuum.	Mary said to the Angel: Behold, I am the handmaid of the Lord, let it be done to me, according to your word.
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***Ave Regina Caelorum*** is an antiphon of Marian devotion not from the Christmas season. The words “*Ave*” and “*vale*” bestow upon Mary an aspect of the divine feminine in an otherwise patriarchal system. **Isabella Leonarda** was an Italian composer from Novara. At the age of 16, she entered the *Collegio di Sant'Orsola*, an Ursuline convent, where she stayed for the remainder of her life, rising to the rank of Mother Superior. Leonarda's works include examples of nearly every sacred genre: motets and sacred concertos, sacred Latin dialogues, psalm settings, responsories, Magnificats, litanies, and masses. She is also famous for her *Sonate da chiesa* - the first published instrumental sonata by a woman. This work is progressively Baroque, set for solo and continuo, chorus, and strings.

Ave, Regina Caelorum, Ave, Domina Angelorum. Salve radix, salve porta, Ex qua mundo lux est orta.	Hail, O Queen of Heaven, Hail, O Lady of Angels. Hail, thou root, hail, thou gate, From whom unto the world a light has arisen.
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Gaude Virgo gloriosa, Super omnes speciosa. Vale, o valde decora, Et pro nobis Christum exora.	Rejoice, O glorious Virgin, Lovely beyond all others. Farewell, most beautiful maiden, And pray for us to Christ.
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**Yehezkel Braun** was born in Breslau, Germany, and moved to Mandate Palestine when he was two. He grew up surrounded by Jewish and East-Mediterranean traditional music that influenced his later compositions. Braun was a graduate of the Israel Academy of Music with a master's degree in classical studies from Tel Aviv University. In 1975, Braun studied Gregorian chant with Dom Jean Claire at the Benedictine monastery of Solesmes in France. His main academic interests were traditional Jewish melodies and Gregorian chants. He lectured on these and other subjects at universities and congresses in

England, France, the United States, and Germany. Braun was professor emeritus at Tel Aviv University and was awarded the prestigious Israel Prize in 2001. The dominant characteristics of his music as heard in *They said... (from the sayings of our Forefathers)* are beautiful, communicative melodies, modal and tonal harmonies, and classical forms. The texts, compiled by Pirkei Avot (Chapters of the Fathers), celebrate rabbinical wisdom, and the first four sections highlight the power of words and truth.

**I.** Moshe kibeil Torah mi-Sinai  
um'sara liYhoshua,  
viYhoshua liZ'keinim,  
uZ'keinim liN'vi'im  
uN'vi'im m'saruha  
l'Anshei K'neset Ha-g'dola.  
Heim am'ru sh'losha d'varim –  
Havu m'tunim ba-din,  
v'ha'amidu talmidim harbei,  
va'asu s'yag la-Torah.

Moses received the Torah from Sinai  
and transmitted it to Joshua,  
and Joshua to the Elders,  
the Elders to the Prophets,  
and the Prophets transmitted it  
to the men of the Great Assembly.  
They used to say these three things –  
Be deliberate in judgment,  
cultivate many pupils,  
and make a protective boundary around the Torah.

Shim'on Ha-tzadik  
haya mish'yarei  
K'neset Ha-g'dola.  
Hu haya omer:  
Al sh'losha d'varim  
ha-olam omeid –  
al ha-Torah, v'al ha-avoda,  
v'al g'milut chasadim.

Simon the Righteous  
was among the last surviving members  
of the Great Assembly.  
He used to say:  
The existence of the world  
depends on three things –  
on the Torah, on the service of God,  
and on deeds of kindness.

**II.** Raban Shim'on ben Gamliel omer:  
Al sh'losha d'varim ha-olam omeid –  
al ha-din, v'al ha-emet, v'al ha-shalom.

Rabbi Simon, the son of Gamliel, used to say:  
The existence of the world depends on three things –  
on justice, and on truth, and on peace.

**III.** Y'hoshua ben P'rachya omer:  
Asei l'cha rav,  
uk'nei l'cha chaver,  
v'hevei dan et kol ha-adam l'chaf z'chut.

Joshua, the son of Perachia, would say:  
Find yourself a teacher,  
get yourself a friend,  
and judge every person favorably.

**IV.** Shim'on ben Shatach omer:  
Hevei marbeh lachkor et ha-eidim.  
Vehevei zahir bid'varecha,  
shema mitocham yilm'du l'shaker.

Simon, the son of Shatach used to say:  
Cross-examine the witnesses with care.  
And be careful with your words,  
lest people learn to lie.

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 featured in *The Wall Street Journal*, *The Atlantic*, and on MSNBC's *The Rachel Maddow Show*, where host Rachel Maddow called it "the coolest thing you've ever seen on this show." Her choral work *What do you think I fought for at Omaha Beach?* won the Simon Carrington Chamber Singers Composition Competition and has been performed nationally by ensembles including GRAMMY Award-winning Chanticleer, Cantus, and the St. Louis Chamber Chorus. Dunphy has served as composer-in-residence for the Immaculata Symphony Orchestra, Volti Choral Arts Lab, Volti Choral Institute, and the Saint Louis

Chamber Chorus. Dunphy has a PhD in music composition from the University of Pennsylvania, where she was a Benjamin Franklin Fellow, and a Bachelor of Music from West Chester University. She currently teaches composition at Rutgers University and is also active as a sound and lighting designer, actor, theater owner, and podcaster (The Boghouse). *Work* was commissioned and premiered by the Bradley Hills Presbyterian Choir (Matthew Robertson, conductor) in 2019, and receives its New Jersey premiere this weekend. The text is adapted from *The Prophet* by Kahlil Gibran.

You have been told that life is darkness,  
and in your weariness  
you echo what was said by the weary.

And I say that life is indeed darkness  
save when there is urge,  
And all urge is blind  
save when there is knowledge.  
And all knowledge is vain  
save when there is work,  
And all work is empty  
save when there is love;

And when you work with love  
you bind yourself to yourself,  
and to another,  
and to God.

Work is love made visible.

Austrian Romantic composer **Anton Bruckner's** *a cappella* motets are intense masterpieces that pay homage to Renaissance masters, which he studied with care. Despite his large number of symphonic works, Bruckner's motets are important gems in his compositional output. They combine Gregorian chant-like lines, Renaissance-inspired counterpoint and expressive suspensions with harmonic shifts and dynamics of the Romantic era. *Os justi* is one of our favorite pieces to take on tour and try out the acoustics of large cathedral spaces. The text from Psalm 37: 32-33 celebrates the wisdom of speaking truth.

Os justi meditabitur sapientiam:  
et lingua ejus loquetur judicium.  
Lex Dei ejus in corde ipsius:  
et non supplantabuntur gressus ejus.  
Alleluia.

The mouth of the righteous utters wisdom,  
and his tongue speaks what is just.  
The law of his God is in his heart:  
and his feet do not falter.  
Alleluia.

**Sarah Rimkus** is an American composer who recently earned her PhD at the University of Aberdeen, Scotland, studying with Phillip Cooke and Paul Mealor. She received her BMus in music composition from the University of Southern California in May 2013, where she developed a love of choral music while studying with Morten Lauridsen. She has received numerous awards, including the ASCAP Morton Gould Young Composer Award for *Trapped in Amber* for string orchestra, the ASCAP Foundation Leonard Bernstein Award, and the Cantus Ensemble's composition award in 2017. Her works have been performed and commissioned by musicians and ensembles on both sides of the Atlantic, including the Gesualdo Six and the Ligeti Quartet, and featured on Classic FM and BBC Scotland. She has written a

great deal of sacred choral music, including her *St Andrew's Mass*, premiered by the Cathedral Choir of St Andrew's Cathedral, Aberdeen, in 2017. Recent projects include a new work for virtuosic Seattle-based choir The Esoterics as the national winner of their annual 'Polyphonos' competition. She recently served as artistic director for Spectrum New Music Ensemble, the only ensemble of its kind based in the Northeast of Scotland, and has been lecturing in second year composition at the University since 2016. She was born in Washington, DC and moved to Bainbridge Island, WA in 1998, where she grew up inspired by the beautiful American west coast. Harmonium performed her *Mater Dei* last December, and the Chamber Singers performed *She Walked Through the Trees* in March. We are thrilled to present this commission and world premiere thanks to your generous donations to Harmonium's Anne J. Matlack Commissioning Fund. Here are the composer's notes:

**'In the beginning was the Word, and the Word was with God, and the Word was God.'**

This is one of the most iconic Bible verses of the Christmas season and it is read in millions of religious services around the world each year. As a reflection of this passage's celebration of words and their power, this piece sets the text in translation in the current top five spoken languages in the world: Mandarin, Spanish, English, Arabic, and Hindi. Each language has its own character and they all influence the work in their own way. The translations of 'Word' in each language are repeated on fast notes passed between different voices throughout much of the piece, creating a kaleidoscope of sounds reminiscent of a proto-language, or even 'baby-talk.' The English text is obscured at first, with only the vowels and voiced sounds being sung, gradually adding consonants and coming into focus over the course of the piece. The music brings together the different sounds and intonations from each language to create a joyous combination of melodies, rhythms and textures.

In the beginning was the Word,  
and the Word was with God,  
and the Word was God.

En el principio existía el Verbo,  
y el Verbo estaba con Dios,  
y el era Dios. (Spanish)

Fi al-bade' kana al-Kalima,  
wal-Kalima kana aenda Allah,  
wa-kana al-Kalima Allah. (Arabic)

Tài chū yǒu Dào,  
Dào yǔ Shén tóng zài,  
Dào jiù shì Shén. (Mandarin)

Adi men Shabd tha,  
Shabd Parmeshwar ke sath tha,  
aur Shabd Parmeshwar tha. (Hindi)

**Giovanni Croce** was an Italian composer of the late Renaissance, from the Venetian School. He became a member of the boychoir at St. Mark's under Zarlino's direction by the time he was eight years old, and held various positions there throughout his life. He wrote madrigals and motets, and like Monteverdi, straddled the Renaissance and the development of the Baroque, with its continuo accompaniments and solo grouping, as found in *Verbum caro factum est*.

Refrain:

Verbum caro factum est  
de Virgine Maria.

The word is made flesh  
through the Virgin Mary.

In hoc anni circulo, vita datur saeculo,  
Nato nobis parvulo de Virgine Maria.

At this turning of the year, life for the ages is given;  
The tiny one is born to us of the Virgin Mary.

Refrain

Non humano semine, sed divino flaemine,  
Deus datur foemine in Virgine Maria.

Not by human seed, but by divine breath,  
God is born of woman through the Virgin Mary.

Refrain

O beata foemina, cuius ventris sarcina  
Mundi lavit crimina  
de Virgine Maria.

O blest woman, the fruit of whose womb  
washes away the sins of the world,  
through the Virgin Mary.

Refrain

O Jesu dulcissime, vitae cibus animae  
Nobis dona requiem in sempiterna saecula.

O sweetest Jesus, food for our souls' lives,  
Grant us eternal peace.

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. Following his departure from the Cathedral in 1989, Halley settled in rural Connecticut and founded the children's choir *Chorus Angelicus* and the adult ensemble *Gaudeamus*. In 2007, Halley relocated to Halifax, Nova Scotia to become director of music at both the University of King's College and St. George's Anglican Church. In 2015, Halley became director of music at The Cathedral Church of All Saints, Halifax, a position which he holds in conjunction with his work at King's, providing many opportunities for collaboration between the two institutions. The mix of the mystical with the earthly is suggested in the antiphonal nature of *Verbum caro factum est*. The rhythmic and worldly immediacy of one choir is answered with the ethereal *Alleluias* of the other. It was commissioned in 1994 by the Williams College Chamber Choir (Wayne Abercrombie, director).

Verbum caro factum est  
et habitavit in nobis;  
et vidimus gloriam ejus,  
gloriam quasi unigeniti a Patre,  
plenum gratiae et veritatis.  
Alleluia.

The Word was made flesh  
and dwelt among us;  
and we beheld his glory,  
the glory as of the only-begotten of the Father,  
full of grace and truth.  
Alleluia.

Gloria Patri,  
et Filio,

Glory be to the Father,  
and to the Son,

et Spiritui Sancto.  
Sicut erat in principio,  
et nunc, et semper,  
et in saecula saeculorum.  
Amen.

and to the Holy Spirit.  
As it was in the beginning,  
is now, and ever shall be,  
world without end.  
Amen.

**Dr. Rosephanye Powell** has been hailed as the most performed and published African-American woman composer of choral music internationally. Words commonly used to describe Dr. Powell's music are "vibrant, energetic, rhythmic, passionate, heart-warming, lyrical, and singable." She holds degrees from The Florida State University (DM in vocal performance, University Fellow), Westminster Choir College, and Alabama State University. Dr. Powell served on the faculties of Philander Smith College (AR) and Georgia Southern University prior to her arrival at Auburn University in 2001. Recent commission and premiere highlights include: *With What Shall I Come* (SATB), composed for the St. Olaf Choir 2015 Winter Tour in celebration of the 25th anniversary of Dr. Anton Armstrong, conductor, and premiered at Carnegie Hall; *Why We Sing* (TTBB), composed for the 2014-2015 touring season of Cantus Vocal Ensemble; *The Cry of Jeremiah*, a four-movement sacred work for narrator, chorus, organ, and orchestra, commissioned by the American Guild of Organists, premiered at Lincoln Center (May 2014); and many more. In 2011, Dr. Powell served as an arranger and co-editor, along with her husband Dr. William C. Powell, for the release of *I'm Gonna Sing: Twelve Spirituals for Upper Voices*, published by Oxford University Press, London. An accomplished singer and voice professor, Dr. Powell's research has focused on the art of the African-American spiritual, the art songs of William Grant Still, and voice care concerns for voice professionals. She travels the country and internationally presenting lectures and song demonstrations, and serving as a workshop clinician, conductor, and adjudicator for solo vocal competitions/auditions, honor choirs, and choral workshops and festivals. In 2009, Dr. Powell received the "Living Legend Award" presented by California State University African Diaspora Sacred Music Festival in Los Angeles. This setting of *The Word was God* uses a build-up of rhythmic ostinatos to create a feeling of growing energy. To me, it seems like the creative spirit bubbling up "in the beginning" from the primordial ooze, into the language of the human spirit.

In the beginning was the Word,  
and the Word was with God,  
and the Word was God.  
The same was in the beginning with God.  
By Him, all things were made that have been made.  
Nothing was made, He has not made.  
All things were made by Him.

**Gracias a la Vida** ("Thanks to Life") is a song composed and first performed by Chilean musician and visual artist **Violeta Parra**, a creator of the movement known as *Nueva Canción* (The Chilean New Song). Growing up in a large family and living in politically oppressed Chile, she became a musician as a child, and performed with her siblings in coffee houses, bars, and circuses. She spent time in Europe and on her return, devoted herself to collecting Chilean folksongs, stories, and poetry. Parra composed **Gracias a la Vida** in La Paz in 1966, and the song was released on *Las Últimas Composiciones*, the last album Parra published before committing suicide in 1967. The song is one of Parra's most renowned and is performed throughout the world; it remains one of the most covered Latin American songs in history. The song was inducted into the Latin Grammy Hall of Fame in 2013, and Joan Baez brought it to American audiences in 1974 when she included it on her Spanish language album of the same name. One of the artists most associated with the song is the Argentine singer Mercedes Sosa. Choral arranger



**Willi Zwozdesky** is conductor of the Vancouver Men's Chorus and has arranged for numerous choirs. He explains: "deep tolling fifths, flashing dissonant seconds, and the dramatic power of the opening solo recall the pathos of Parra's life and struggle – which ultimately leads to the supple, Latin rhythms of this great song."

Gracias a la vida que me ha dado tanto. Me dió dos luceros que cuando los abro, Perfecto distingo lo negro del blanco, Y en el alto cielo su fondo estrellado, Y en las multitudes el hombre que yo amo.	Thanks be to life, which has given me so much. It gave me two bright stars that when I open them, I perfectly distinguish the black from the white, And in the sky above, her starry backdrop, And within the multitudes, the man I love.
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Gracias a la vida que me ha dado tanto. Me ha dado el sonido y el abecedario Con él las palabras que pienso y declaro: Madre, amigo, hermano, y luz alumbrando La ruta del alma del que estoy amando.	Thanks be to life, which has given me so much. It has given me the sound and the alphabet And with him the words I think and declare: Mother, friend, brother, and light shining The path of the soul of the one I love.
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Gracias a la vida que me ha dado tanto. Me ha dado la marcha de mis pies cansados; Con ellos anduve ciudades y charcos Playas y desiertos, montañas y llanos Y la casa tuya, tu calle, y tu patio.	Thanks be to life, which has given me so much. It has given me the motion of my tired feet; With them I have walked cities and puddles Beaches and deserts, mountains and plains And your house, your street, and your yard.
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Gracias a la vida que me ha dado tanto. Me ha dado la risa y me ha dado el llanto; Así yo distingo dicha de quebranto: Los dos materiales que forman mi canto Y el canto de ustedes, Que es mi propio canto.	Thanks be to life, which has given me so much. It has given me laughter and it has given me tears; Thus I distinguish joy from sorrow: The two materials that make up my song And the song of all of you, Which is my own song.
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On her accession in 1553, Mary Tudor determined to restore England to the Catholic faith after the Protestant years of Edward VI. A new, up-to-date repertoire of Latin music was required for her chapel and **John Sheppard** was a key composer. Sheppard often set the responsory to five- or six-part polyphony with the chant sung as a *cantus firmus* in the tenor, leaving the sections that were sung by soloists (the incipit, verse and doxology) to be chanted. *Verbum caro factum est* is the ninth responsory at Matins on Christmas Day, an excellent example of his mesmerizing long melismatic lines and six-part counterpoint. This would have been sung several times between the plainsong verses, although in tonight's concert setting, once will suffice.

In principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum.	In the beginning was the Word, and the Word was with God, and the Word was God.
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Verbum caro factum est Et habitavit in nobis cujus gloriam vidimus quasi unigeniti a Patre plenum gratiae et veritatis.	The Word was made flesh, and dwelt among us, and we beheld his glory, as it were of the only begotten of the Father, full of grace and truth.
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**Heinrich Schütz's** surviving output consists almost entirely of sacred vocal works, although he also wrote organ and secular works. *Das Wort ward Fleisch* was first published in 1648's *Geistliche Chormusik, Op. 11*. The six-part motet alternates rather grand settings of the divine "the word became flesh" with cheerful, dance-like (worldly) settings of "and dwelt among us." Although it is a smaller setting (SSATTB) than his grand double choir works, there is still some alternation between high and low voices, showing the influence of his years studying with Gabrieli in Italy. Schütz's choral output was huge and influential, from grand triple choir motets to small three voice concertatos reflecting the realities of choirs during the Thirty Years' War.

Das Wort ward Fleisch  
und wohnt unter uns,  
und wir sahen seine Herrlichkeit,  
eine Herrlichkeit, als des eingebornen  
Sohns vom Vater,  
voller Gnade und Wahrheit.

The Word was made flesh,  
and dwelt among us,  
and we beheld his glory,  
a glory as of the only begotten  
Son of the Father,  
full of grace and truth.

"*Words* derives from my fascination for words and speech and the influence it has had on mankind. They are truly democratic and free of charge, but immensely important and powerful as a tool. I have used rhythmic elements, reminding the listener of a drum pattern," writes composer **Anders Edenroth**. At an early age, Anders began piano and choir in Stockholm, continuing his studies at the Royal Academy where he formed the acclaimed ensemble The Real Group. Drawing inspiration from the vocal styling of Bobby McFerrin, The Real Group became one of the most prominent and successful professional *a cappella* vocal jazz ensembles in the world, with their jazz and popular standards, music from the Swedish folk tradition, and original music.

Words,  
A letter and a letter on a string  
Will hold forever humanity spellbound

Words,  
Possession of the beggar and the king  
Everybody, every day  
You and I, we all can say

Words,  
Regarded as a complicated tool  
Created by man, implicated by mankind

Words,  
Obsession of the genius and the fool  
Everybody, every day,  
Everywhere and every way  
Words.

Find them, you can use them  
Say them, you can hear them  
Write them, you can read them  
Love them, fear them

Words,  
Transmitted as we're fitted from the start  
Received by all and we're sentenced to a life with

Words,  
Impression of the stupid and the smart  
Everybody, every day  
You and I, we all can say

Words,  
Inside your head can come alive as they're said  
Softly, loudly, modestly and proudly

Words,  
Expression by the living and the dead  
Everybody, every day  
Everywhere and every way  
Words.

**Dr. Andrea Ramsey** enjoys an international presence as a composer, conductor, scholar, and music educator. Before leaping into full-time composing and guest conducting, she held positions at The Ohio State University and the University of Colorado Boulder. An award-winning composer with approximately 100 works to date, she believes strongly in the creation of new music. A native of Arkansas, Andrea has experienced in her own life the power of music to provide a sense of community, better understanding of our humanity, and rich opportunities for self-discovery. She provides the following notes: “Margaret Walker’s poem *Lineage* leapt off the page at me—these words were crying to be sung. I was drawn to the strength of the grandmothers described by Walker. This was not frailty, this was determined womanhood. In setting the music, I aimed for an earthy-at-times, and even bluesy, feel. Not bluesy in the commercial sense, but in the heart and gut sense.”

My grandmothers were strong.  
They followed plows and bent to toil.  
They moved through fields sowing seed.  
They touched earth and grain grew.  
They were full of sturdiness and singing.  
My grandmothers were strong.

My grandmothers are full of memories  
Smelling of soap and onions and wet clay  
With veins rolling roughly over quick hands  
They have many clean words to say.  
My grandmothers were strong.  
Why am I not as they?

Composer-conductor **Steven Sametz** is professor of music at Lehigh University and serves as the artistic director of the professional *a cappella* ensemble The Princeton Singers. He is founding director of the Lehigh University Choral Union and the Lehigh University-American Choral Directors Association Summer Choral Composers’ Forum. Dr. Sametz is active as a clinician, and is currently the chair of the ACDA Composition Advisory Committee. He holds degrees from Yale University, the Frankfurt

Hochschule für Musik und Darstellende Kunst and the University of Wisconsin-Madison. Most of his works are choral or choral/orchestral, and one of the most beloved is *I Have Had Singing*, which Harmonium has done. When I heard his new short *a cappella* work, ***Let Us Carry Out That Dream***, at the Chorus America Conference last June, I was deeply moved at its timeliness. Written in 2019 for The Princeton Singers, it sets Robert Kennedy's words spoken at a campaign rally in Indianapolis on April 5, 1968, hours after Dr. Martin Luther King, Jr. had been shot in Memphis. Instead of political rhetoric, Kennedy spoke movingly about the need to restore humanity to a troubled world.

Let us carry out that dream,  
to end the divisions that exist so deeply in our country;  
to remove the stain of bloodshed from our land;  
to understand and to comprehend;  
to replace violence with compassion and with love.  
Let us tame the savageness of men  
and make gentle the life of this world.  
Let us dedicate our lives to that,  
and say a pray'r for our country and for our people.  
Let us carry out that dream.

**Mari Esabel Valverde** has composed choral, vocal, symphonic, and chamber works. Her music has been featured at conventions and festivals such as Chorus America, the Oregon Bach Festival, the Association of British Choral Directors, and Texas Music Educators Association. Her works are published by earthsongs, Santa Barbara Music Publishing, and Walton Music. She holds degrees from St. Olaf College, the European American Musical Alliance in Paris, and San Francisco Conservatory of Music. ***United in Song: An Anthem for Our Time*** (2017) is dedicated to Lawrence University Viking Chorale and their conductor Dr. Stephen Sieck; it is also available in French *Unis en chant: Antienne pour notre temps* with a text by the composer.

The blue, the red, the white, the black, the brown,  
And all the colors in-between,  
Women and men and everyone who breathes  
Can sing along with me:  
We dream of a land of a world  
Brave enough, proud enough to be  
United in Song...

To fight for justice and peace.  
Your god, my god, our right to believe, or not -  
We all eat from an earth that's green.  
All bodies, all minds, the young, and elderly,  
We all want to be heard and seen.  
We dream of a land of a world  
Brave enough, proud enough to be  
United in song  
To fight for justice and peace.

Throughout **Ralph Vaughan Williams'** long and extensive career, he composed music "notable for its power, nobility and expressiveness, representing, perhaps, the essence of 'Englishness'" (The Ralph Vaughan Williams Society). Although described by his wife as a "cheerful agnostic," Vaughan

Williams is beloved for his anthems, hymns, and carols, and his editing of *The English Hymnal* (1906).

His profound acquaintance with carols blossomed when he began to collect them himself, on paper or with phonograph, in various counties of England – Essex, Surrey, Sussex, Somerset, Worcester and Hereford among others – during the first decade of the 20th century, in the wake of the founding of the English Folk Song Society in 1898. In 1912, Vaughan Williams (by then aged 40) produced his *Fantasia on Christmas Carols* for the Hereford Three Choirs Festival, which was dedicated to his colleague Cecil Sharp. Already a well-seasoned Three Choirs composer with premieres of his *Fantasia on a Theme of Thomas Tallis* at Gloucester (1910) and the *Five Mystical Songs* at Worcester (1911), his Hereford commission allowed him the chance to offer the public the fruits of his own folksong collecting, the beauties of the old melodies and their potential for something new and national. –Jeremy Dibble

The newly (at the time) collected carols are the mysterious and somber *This is the Truth*, the boisterous *Somerset Carol*, and finally the jovial *Sussex Carol*. Snippets of *The First Noel*, *A Virgin Most Pure*, and *The Wassail Carol* are hidden as well. All these carols are those that would have been sung by “wassailers” – singers about town, proclaiming in word and song the joyful news of Christmas from house to house.

This is the truth sent from above,  
The truth of God, the God of love;  
Therefore don't turn me from your door,  
But hearken all, both rich and poor.

The first thing, which I will relate,  
Is that God did man create,  
The next thing, which to you I'll tell,  
Woman was made with man to dwell.

Then after this, 'twas God's own choice  
To place them both in Paradise,  
There to remain from evil free,  
Except they ate of such a tree.

And they did eat, which was a sin,  
And thus their ruin did begin;  
Ruined themselves, both you and me,  
And all of their posterity.

Thus, we were heirs to endless woes,  
Till God the Lord did interpose<sup>1</sup>,  
And so a promise soon did run,  
That he would redeem us by his Son.

Come all you worthy gentlemen  
That may be standing by,  
Christ our blessed Savior  
Was born on Christmas day.

The blessed virgin Mary  
Unto the Lord did pray,  
O we wish you the comfort and tidings of joy!

Christ our blessed Savior  
Now in the manger lay;  
He's lying in the manger,  
While the oxen feed on hay.  
The blessed Virgin Mary  
Unto the Lord did pray.  
O we wish you the comfort and tidings of joy!

On Christmas night all Christians sing  
To hear the news the angels bring.  
News of great joy, news of great mirth,  
News of our merciful King's birth.

When sin departs before thy grace,  
Then life and health come in its place.  
Angels and men with joy may sing,  
All for to see the newborn King.

God bless the ruler of this house,  
And long on may he reign;  
    From out of darkness we have light,  
    Which makes the angels sing this night:  
Many happy Christmases  
He live to see again!  
God bless our generation  
Who live both far and near,  
    "Glory to God and peace to men,  
    Both now and evermore, Amen."  
And we wish them a happy New Year!  
O we wish you a happy New Year!

1- intervene

**Mark Andrew Miller** has been composer-in-residence for Harmonium since 1998. He serves as assistant professor of church music at Drew Theological School and is a lecturer in the practice of sacred music at Yale University. He also is the minister of music at Christ Church in Summit. Since 1999, Mark has led music for United Methodists and others around the country, including directing music for the 2008 General Conference. His choral anthems are best sellers for Abingdon Press and Choristers Guild, and his hymns are widely published. Mark received his Bachelor of Arts in Music from Yale University and his Master of Music in Organ Performance from Juilliard. Other works Harmonium has premiered include *Before Too Long* (1999), *The Quality of Mercy* (2004), *Song of the Open Road* (2008/rev. 2018), *Come, O Come, Emmanuel* (2013) and the violin, cello, clarinet, and piano orchestration of *I Believe* (2014).

Last year was a tough one for me health-wise, and there were many challenges which were faced with the support of the amazing musicians in Harmonium, who just stepped up and ran rehearsals when I was on the mend. Somehow, in that time, a group of singers secretly got together and commissioned Mark to

write this last piece as a “sunshine gift” in my honor. They somehow even rehearsed in secret and sang it to me in rehearsal last spring, with a surprise visit from the composer at the piano! The text of ***The Children of All Others*** is from a book of poetic renderings of the Articles of the Universal Declaration of Human Rights (*All One Family Sing*) by my husband, Jabez Van Cleef. Along with rights come responsibilities; Article 29 states that we are all responsible for each other: *Everyone has duties to the community in which alone the free and full development of one’s personality is possible.* The dedication reads: “In honor of Dr. Anne Matlack, who has shared her unique artistic vision with thousands of singers over a span of more than 30 years, making choral music to delight audiences and building a stronger and more compassionate community.” We are thrilled to end with this premiere, inviting us all to consider what we do (and say).

Like the pebble falling into the pond,  
or the child moving into the great beyond,  
each one of us creates a circle of giving,  
a wave that moves across the surface of the living.  
Every circle touches others and creates our world,  
all following some purpose for together we are called.  
Each one must take care to consider what we do.  
For you are part of all there is, and we are part of you.  
Belonging to yourself, you still belong to all:  
Treat every person as yourself, whatever may befall.  
And all the past, however far, your fathers and your mothers;  
and the future is your children,  
and the children of all others.