

Program Order

Vago Augelletto Claudio Monteverdi (1567-1643)
Heather Baxter, soprano I; Kathy Ornstein, soprano II; Beth Shirley, alto
Emmanuel Meli, tenor; James Douglas, John Lamb, basses

Of All the Birds John Bartlet (c. 1580-1610)
Ronald E. Verblaauw, conductor (auction winner)

Die Nachtigall Felix Mendelssohn (1809-1847)
Die Waldvögelein Mendelssohn
Marty Sedek, conducting intern

Bye, Bye Baby Imant Raminsh (b. 1943)
Sarah Kuhns, soprano

Lark Aaron Copland (1900-1990)
Jason Haddox (Saturday), Greg Voinier (Sunday), baritone

The Blue Bird Charles Villiers Stanford (1852-1924)

French Choruses from The Lark Leonard Bernstein (1918-1990)
Spring Song - Joe Keefe, countertenor
Court Song - Virginia Hicks, soprano
Soldier's Song

INTERMISSION

Quel Augellin Che Canta Monteverdi
Corpus Christi Carol Trond Kverno (b. 1945)
Caitlyn Roper, Marilyn Kitchell, Kiera Casper, Ted Roper, Ben Schroeder, Chris Jacoby, soloists
Sparrow's Jig Bruce Sled (b. 1975)
Blackbird Lennon/McCartney (1940-1980; b. 1942)
arr. Daryl Runswick (b. 1946)

THE HARMONIUM CHAMBER SINGERS

Student Composition Contest Presentations

Hark! Hark! the Lark Tim Laciano (b. 1993)
Ken Short, tenor

Missa Brevis in C (Sparrow Mass) K. 220 W.A. Mozart (1756-1791)
Ellie Escher, soprano
Cathy Solomon, alto
Matthew Shurts, tenor
George Aronson, bass

It Was a Lover and His Lass Ward Swingle (b. 1927)
Adam Aguanno, Laura Kosmich, soloists

Program Notes

Vago Augelletto is from **Claudio Monteverdi's** eighth book of madrigals, published in Venice in 1638. This was a large retrospective collection of works for one to eight voices and instruments, divided into madrigals of love and war. Although *Vago Augelletto* is probably one of the earliest in the collection, and less experimental than the madrigals of war, it still shows some harmonic daring, a clearly Baroque alternation of solo and tutti, and creative expression over a bass ostinato. The constant tension between happy memory and painful present found in Petrarch's poem is captured by Monteverdi's alternation of a lyrical refrain with more dissonant recitative-like duets and trios. Even the tutti sections share in this ambiguity, sometimes joining in the happy-go-lucky refrain, sometimes building in long drawn-out phrases of almost unbearable suspensions.

Vago augelletto che cantando vai,
ovver piangendo, il tuo tempo passato,
vedendoti la notte e'l verno a lato,
e'l di dopo le spalle e i mesi gai.
Si come i tuoi gravosi affanni sai,
così sapessi il mio simile stato,
verresti in grembo a questo sconsolato
a partir seco i dolorosi guai.

Wandering bird, who goes singing,
or weeping for your past,
seeing night and winter before you,
and day and the happy months behind:
If, since you know your heavy pains,
you knew also my similar condition,
you would fly to my unconsolated breast
to share its sorrowful woes.

John Bartlet was an English Renaissance composer. He was employed as a musician by Sir Edward Seymour, Earl of Hertford (1537–1621), and accompanied him on a diplomatic visit to Brussels in 1605. Bartlet's only publication was *A Booke of Ayres with a Triplicite of Musicke*, published in 1606. The works of the first part are for four voices accompanied by lute and viola da gamba. His music was widely popular in its time, appearing in many later manuscripts and prints. *Of All the Birds* appears to be about a pet sparrow, Philip (strangely a female), and most probably represents a human girl! The text can certainly be understood either innocently or not. The word “yet” is rapidly repeated to make a chirping sound.

Of all the birds that I do know,
Philip my sparrow hath no peer;
For sit she high, or sit she low,
Be she far off or be she near,
There is no bird so fair, so fine,
Nor yet so fresh as this of mine;

Refrain:

For when she once hath felt the fit,
Philip will cry still: yet, yet, yet, yet.

She never wanders far abroad,
But is at home when I do call.
If I command she lays on load
With lips with teeth, with tongue and all.

She chants, she chirps, she makes much cheer,
that I believe she hath no peer;

Refrain

And to tell truth, he were to blame,
Having so fine a bird as she,
To make him all this goodly game.
Without suspect or jealousy;
He were a churl¹ and knew no good,
Would see her faint for lack of food;

Refrain

1- a rude, ill-bred person

The German romantic composer **Felix Mendelssohn's** choral songs were immensely popular during his lifetime. They were written not for the concert hall but for social settings and even, according to some title pages, "for singing in the open air," such as after a nice long walk in the woods by choral singers. *Die Nachtigall* was published in 1843, *Die Waldvögelein* after his death in the 1851 collection *Sechs Lieder*.

Die Nachtigall

Die Nachtigall, sie war entfernt,
Der Frühling lockt sie wieder;
Was neues hat sie nicht gelernt,
Singt alte liebe Lieder.

The nightingale, she was far away,
the spring lures her back;
she has learned nothing new,
she sings the old, well-loved songs.

Die Waldvögelein

Kommt, lasst uns geh'n spazieren
Durch den vielgrünen Wald,
die Vögel musicieren,
Dass Berg und Thal erschallt.

Come, let us go for a stroll
through the forest of many greens;
the birds make music
such that mountain and valley resound.

Wohl dem, der frei kann singen
Wie du, du Volk der Luft,
und seine Stimme schwingen
zu der, auf die er hofft.

Happy is he who can sing freely
like you, you folk of the air,
and who can swing his voice
toward the (female) one for whom he hopes.

Wohl jedem, der frei lebet
Wie du, du leichte Schaar,
in Trost und Frieden schwebet
und ausser aller Fahr.

Happy is everyone who lives freely
like you, you light flock,
floating in solace and peace
and apart from all danger.

Imant Raminsh was born in Latvia and emigrated to Canada at an early age, studying at the Royal Conservatory of Toronto, Akademie Mozarteum (Salzburg), University of British Columbia and University of Victoria. He is the founding conductor of the Prince George Symphony, Aura Chamber Choir, and Nova Children's Choir. As a composer, he is especially known for his choral works and has received many commissions and awards, including the Canadian Choral Conductors National Choral Award (1990, 1994). *Northwest Trilogy* was commissioned by the CBC for the Vancouver Chamber Choir. The composer explains: "**Bye, Bye Baby** is based upon a traditional Russian lullaby and would have been sung by members of the Doukhobar ('Spirit Wrestler') communities in southern British Columbia. It displays varying choral orchestrations in each verse to reflect the sense of the words, the most vivid being verse two ('nightingale...').".

Refrain:

Bye, bye, bye-youshki,
go to sleep, my little one.
Bye-youshki, baby Olenka, my dear.

As dawn breaks o'er the forest in springtime,
Birds building nests sing their songs without fear.

Refrain

Nightingale, do not weave your nest out there.
Fly, oh fly, to our orchard, stay with us here.

Refrain

Who loves you dearly?
Who loves you tenderly?
Always a comfort when trouble is near.

It is our mother, she buys us toys,
Tells us stories all the year.

From the characteristic use of fourths and fifths to the jazz-influenced polyrhythms, **Aaron Copland's Lark** is a microcosm of what we associate with his self-consciously "American" style, what Virgil Thomson called "plain, clean-colored, deeply imaginative." It sets a poem by Genevieve Taggard, from *Calling Western Union* (1946), rather political poems about the struggles of labor and the poor and the part a humane middle class plays in stemming a reactionary anti-fascist tide – the "great day-rise" being a better, more compassionate America. Copland's expert choral writing also shows the influence of English madrigals, Gabrieli, and his own early Four Motets (1921). He uses solo baritone incantations to call forth a reaction, and contrasts major and minor to paint dark and light. Completed in 1943, *Lark* was premiered by the Collegiate Chorale under Robert Shaw and went on to become a staple of 20th century American choral repertoire.

O Lark, O Lark, from great dark arise!

O Lark of Light, O Lightness like a spark,
Shock ears and stun our eyes
singing the dayrise, the great dayrise!

O Lark of Light, Lark, Rise!

O Believer, Rejoicer, Say,
O Lark, alert, Lark, Rise!
Say, before Evidence of Day, The Sun is risen!

O Lark, alive, Lark, Rise!
Where no Sun is, Come loudly in the air!

Let ear and eye prepare to see and hear,
truly to see and hear,
To hear thy threefold welcome in the air,
To see all dazzle after long despair.
To see what none may see now, Singer, fair!

O Lark, alert, O lovely, lovely, chanting, arrow Lark,
Sprung like an arrow from the bow of dark,
O Lark, arise!
Sing the dayrise, the great dayrise!

Sir Charles Villiers Stanford was an Irish-born composer who resided in England for much of his life. From 1887 until 1924, he was professor of music at Cambridge University. With C.H.H. Parry, he heralded a 19th century English musical renaissance, and his settings of sacred services and canticles are still widely used in the Anglican Church today. He also revived the “part-song” or “glee” for amateur singers to enjoy. *The Blue Bird* is justifiably famous for its beauty and impressionistic calm depiction of lake (lower voices) and soaring bird (sopranos).

The lake lay blue below the hill,
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.

The sky above was blue at last,
The sky beneath me blue in blue,
A moment, ere the bird had passed,
It caught his image as he flew.

Leonard Bernstein's French Choruses from *The Lark* were originally written as incidental music for Jean Anouilh's play about Joan of Arc, adapted by Lillian Hellman in 1955 (Hellman was also the original librettist for the first version of *Candide*, done about the same time and

recently performed by Harmonium with the Colonial Symphony). Bernstein chose to use the pioneering early music ensemble, New York Pro Musica, for this, so the music was written for seven singers (one-to-a-part) plus hand-drum and bells. The seven singers were three women, three men, and pioneering American countertenor Russell Oberlin. The *French Choruses* are recognizably Bernstein, but he borrows some conventions of early music, especially his use of the rhythm of Le Jeune's madrigal *Revecy*, during which the lone countertenor tries to remain piously chanting in Latin in the midst of the French spring reveling of the chorus. The second movement is a sensuous duet over a rhythmic accompaniment of chorus, like a pitched drum. The final movement, a jolly soldier's song, includes whistling.

Spring Song

Revecy venir le printemps.	Here again comes the spring.
Laudate Dominum, Alleluia.	Praise the Lord, Alleluia.

Court Song

Fi, mari, de vostre amour.	Beware my dear husband,
Cor j'ai ami,	for I have a lover!
noble et de bel atour.	He is both beautiful and noble.
Tout l'aime aussi.	I love him totally.
J'ai ami, noble et de bel amour.	I have a lover, beautiful and noble love!
Nesert de nuit,	He serves me not just by night,
Sert de nuit et de jour,	but day and night,
Tout l'aime aussi.	I love him totally.

Soldier's Song

Vive la Jeanne,	Long live Joan,
la jolie jolie Jeanne!	the pretty pretty Joan!

Claudio Monteverdi's nine books of madrigals document the transition from the Renaissance to the Baroque. *Quel Augellin Che Canta* is from Monteverdi's 4th Book of Madrigals (1603), for five voices, and depicts a common theme found in this collection: the separation of lovers. Text painting of the word "singing", alternation of high and low voices, and pairing in different duet combinations are a hallmark of this piece. The tenors also often "go rogue," coming in just a little differently from all the other voices, perhaps to symbolize the lover burning with love, yet separated from his desire.

Quel Augelin, che canta	That little bird which sings
Si dolcemente	So sweetly
e lascivetto vola	And gaily flies
Or da l'abete al faggio	Now from the fir to the beechtree
Et or dal faggio al mirto,	And now from the beech to the myrtle;
S'avess' umano spirito,	If he had a human mind,
Direbb': Ardo d'amor,	Would say: I burn with love,
ardo d'amore.	I burn with love.

Ma ben arde nel core
 E chiam' il suo desio
 Che li rispond':
 Ardo d'amor anch' io.
 Che sii tu benedetto,
 Amoroso, gentil, vago augelletto.

But in his heart he burns indeed
 And calls to his beloved
 Who replies to him:
 I too am burning with love.
 How fortunate you are,
 Sweet little loving bird.

Trond Hans Farnes Kverno is a contemporary Norwegian composer known for his liturgical compositions, including his best-known *Ave Maris Stella*, which Harmonium has performed. He received degrees in church music, music theory, and choir direction from the Oslo Conservatory of Music. *Corpus Christi Carol* (1985) sets a medieval English text.

Refrain:

Lully, lulley, lully, lulley,
 the faucon¹ hath born my mate² away.

He bare³ him up, he bare him down,
 he bare him into an orchard brown.

Refrain

In that orchard there was a bed,
 it was hanged with gold so red.

Refrain

And in that bed there lieth a knight,
 his woundèd bleeding both day and night.

Refrain

And by that bedes side there kneeleth a may⁴,
 and she weepeth both night and day.

Refrain

And by that bedes side there standeth a stone:
 CORPUS CHRISTI⁵ written thereon.

Refrain

1- falcon 3- carried 5- body of Christ
 2- mate 4- maiden

Bruce Sled graduated from the University of British Columbia music program in 1998 where he studied music composition with Stephen Chatman (whose *Time Pieces* were recently performed

by Harmonium). His music has been performed across Canada, the United States, and in Europe by choirs including the UBC Singers, Vancouver Cantata Singers, and Chor Leoni. He received second place in the Socan choral composition contest in 1996 and 1997. His opera *The Nightingale and the Rose* was performed by the UBC Opera Ensemble in 1998 in the Chan Center for the Performing Arts. Bruce continues to compose while teaching music in North Vancouver. *Sparrow's Jig*, a kind of *mouth music* (sung instrumental Celtic dance) was commissioned and premiered by Vancouver's Laudate Singers in 2007.

Ha dye da dye ha dye da...

As long as the sparrow flies
The barley grows as does the rye
And all the while a lilting cry:
Da dye da iddle iddle aye.

Oh, the sparrow is a fiddling
A tiny bow upon her wing...

As I roved out one May morning
Oh, I heard my love so sweetly sing
With shoes so black and stockings white
With hair as dark as night;
She had a dark and roving eye
Oh, a shiny thing she longed to spy
Her wings so quick upon the sky
She left not a feather for me to sigh.

Fa la la, tra la la,
Diddle dye da dye...

Blackbird is a Beatles song from The White Album, written by Paul McCartney, but credited as usual to Lennon/McCartney. McCartney was inspired to write this while in Scotland as a reaction to racial tensions escalating in America in the spring of 1968. McCartney explained on PBS's Great Performances ("Paul McCartney: Chaos and Creation at Abbey Road," aired in 2006), that the guitar accompaniment was inspired by Bach's Bourrée in E minor, which as kids, he and George Harrison used as a "show off" piece. Bourrée is distinguished by melody and bass notes played simultaneously on the upper and lower strings. McCartney adapted a segment of Bourrée as the opening of Blackbird, and carried the musical idea throughout the song. **Daryl Runswick** is a classically-trained English composer, arranger, musician, producer and educator who arranged many cross-over pop songs, such as Blackbird for the Kings' Singers.

Blackbird singing in the dead of night
Take these broken wings and learn to fly;
All your life
You were only waiting for this moment to arise.

Blackbird singing in the dead of night
 Take these sunken eyes and learn to see;
 All your life
 You were only waiting for this moment to be free.

Blackbird fly,
 Blackbird fly,
 Into the light of a dark black night.

Tim Laciano lives in New Providence, New Jersey and is a junior at New Providence High School. Playing the oboe, the piano and pitched percussion, he is a member of the state championship Marching Band (as a Drum Major), the Concert Band, the Jazz Band, the Indoor Drum Line (as co-captain), and the Orchestra. A singer as well, he performs in the Men's and Jazz Choirs and is the accompanist for the Women's Choir. He played Trevor Graydon in the school's 2010 production of *Thoroughly Modern Millie* and also acted as student accompanist.

As a sixth grader, Tim won first prize for musical composition in the statewide PTA Reflections Competition. The Harmonium Choral Society previously awarded him honorable mention in 2008 and runner-up in 2009 in their annual high school choral composition competition and performed his second-prize-winning piece *Virtue* last May. This piece was also performed in January 2010 by the professional ensemble, The Gregg Smith Singers, in New York City. This spring, Tim received an ASCAP Morton Gould Young Composer Award of Honorable Mention for *Virtue*. In 2008, he co-wrote and conducted incidental music for his school's production of *It's a Wonderful Life: A Radio Play*; he has also arranged music for his marching band.

Tim feels fortunate to live in a community where music and the performing arts are believed to be an essential part of a student's education and to be given so many opportunities to study and perform. He plans to continue his musical and academic studies in college as a composition major.

“*Hark, hark! the Lark*, from Shakespeare's play *Cymbeline*, is a song used by the character Cloten to woo the title character into running away with him,” states Tim. “I set the text trying to portray such a declaration of affection with the use of the tenor soloist and by contrasting moments of sweetness with grand statements of emotion.”

Hark! hark! the Lark at heaven's gate sings,
 And Phoebus 'gins arise,¹
 His steeds to water at those springs
 On chalic'd flowers that lies;
 And winking Mary-buds begin
 To ope their golden eyes,
 With everything that pretty is,
 My lady sweet, arise.

1- the sun begins to rise

Mozart's Sparrow Mass ("Spatzenmesse") K. 220/196b was probably written during the composer's time in Salzburg (c. 1776-1777) under the supervision of the Archbishop of Salzburg, whose requirement for brevity was followed to the letter: "Mass was to last no longer than 45 minutes!" It is a *Missa brevis* because it is brief and without extended solos, but it is a *Missa solemnis* in its use of trumpets and timpani, making it suitable for feast days. Thus, with the *Missa in C*, Mozart produced his first *Missa brevis et solemnis*, and his first of five masses in C major. In keeping with the brevity requirements, there are no extended fugues, but instead, a lovely Haydn-like cyclical construction of recalling the *Kyrie* theme for the concluding *Dona nobis*. One of the challenges of the work is that despite the lack of repetition of text, Mozart still manages to throw in quick twists and turns of modulations and tempi. The solos are kept very concise except for an extended *Benedictus* quartet with the character of an aria. The chorus dominates, and the orchestra also functions musically independent, especially in the *Gloria* and the *Credo*.

The title refers to several violin figures that are reminiscent of bird twittering, such as the beginning of the *Hosanna* sections.

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili Unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,

miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,

Glory be to God on high
and on earth peace,
to men of goodwill.
We praise thee.
We bless thee.
We worship thee.
We glorify thee.
We give thanks to thee
for thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
of the Father,
have mercy upon us.
For Thou only art Holy.
Thou only art the Lord.
Thou only, O Jesus Christ, art Most High.

cum Sancto Spiritu:
in gloria Dei Patris.
Amen.

With the Holy Ghost:
in the glory of God the Father.
Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem cæli et terræ,
visibílium omnium et invisibílium.
Et in unum Dominum Jesum Christum,
Fílium Dei Unigenitum,
et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de cælis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifíxus etiam pro nobis
sub Pontio Pilato;
passus, et sepultus est,
Et resurrexit tertia die,
secundum Scripturas,
et ascendit in cælum,
sedet ad dexteram Patris.
Et íterum venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Fílio
simul adoratur et conglorificatur:
qui locutus est per prophetas.
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam ventúri sæculi.
Amen.

I believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is seen and unseen.
I believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, Light from Light,
true God from true God,
begotten, not made,
of one Being with the Father,
through him all things were made.
For us and for our salvation
he came down from heaven.
By the power of the Holy Spirit
he became incarnate from the Virgin Mary,
and was made man.
For our sake he was crucified
under Pontius Pilate;
he suffered death and was buried.
On the third day he rose again
in accordance with the Scriptures;
he ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory
to judge the living and the dead,
and his kingdom will have no end.
We believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the Son.
With the Father and the Son
he is worshiped and glorified:
He has spoken through the Prophets.
I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the forgiveness of sins.
I look for the resurrection of the dead,
and the life of the world to come.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus
 Dominus Deus Sabaoth.
 Pleni sunt caeli et terra gloria tua.
 Hosanna in excelsis.

Holy, holy, holy,
 Lord God of Hosts.
 Heaven and earth are full of thy glory.
 Hosanna in the highest.

Benedictus

Benedictus qui venit
 in nomine Domini.
 Hosanna in excelsis.

Blessed is he
 that cometh in the name of the Lord.
 Hosanna in the highest.

Agnus Dei

Agnus Dei,
 qui tollis peccata mundi,
 miserere nobis.
 Agnus Dei,
 qui tollis peccata mundi,
 dona nobis pacem.

Lamb of God,
 who taketh away the sins of the world,
 have mercy upon us.
 Lamb of God,
 who taketh away the sins of the world,
 grant us peace.

Ward Swingle was the product of an unusually liberal musical education. In his hometown of Mobile, Alabama, he grew up with the sound of jazz and played in one of the great Big Bands before finishing high school. He graduated from Cincinnati Conservatory and studied piano with Walter Gieseck in postwar France. In Paris in the sixties, he was a founding member of the fabled Double Six of Paris, then took the scat singing idea and applied it to the works of Bach (hence the Swingle Singers, whose early recordings won five Grammys). When the Paris group disbanded in 1973, Swingle moved to London and formed an English group – still touring with classical and avant-garde works as well as vocal jazz arrangements. *It Was a Lover and His Lass* is an original work that captures the laid-back feel of a spring roll in the hay.

It was a lover and his lass,
 With a hey, and a ho, and a hey non-i-no,
 That o'er the green cornfield did pass
 With a hey, and a ho, and a hey non-i-no,

Refrain:

In the spring time, the only pretty ring time,
 When birds do sing, Hey ding a ding, ding:
 Sweet lovers love the spring.

Between the acres of the rye,
 These pretty country folks would lie...

Refrain

This carol they began that hour,
How that life was but a flower...

Refrain

And therefore take the present time,
For love is crowned with the prime...

Refrain

Harmonium's 12th Annual New Jersey High School Student Composition Contest exists to encourage young composers to create new repertoire. It was generously funded this year by Marilyn and John Schuster. 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 inspiringly, 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**, the Artistic Director of Harmonium, organist, flutist and frequent choral adjudicator; **Jason Tramm**, Rutgers conducting faculty member and Chorus Master of the New Jersey State Opera; **Edie Hill**, Minnesota composer whose composition *There is No Age* was commissioned in celebration of Harmonium's 25th Anniversary; **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 last year's concert. All contestants receive written comments from the judges; early registrants were given the opportunity for one-on-one tutoring in composition with Johnathan Reale, Harmonium tenor and contest coordinator, who is also a vocal ensemble composer and arranger.

Second prize winner Michael Rosin was last year's grand prize winner, and his *Sapientia Pacis* can be heard on Harmonium's *Untravelled Worlds* CD. A senior at Westfield High School, he has been studying composition for four years at school with Raymond Wojcik, and privately for three years with Dr. Stefan Young of Westminster Choir College, his piano teacher and sponsor for the contest. During his freshman year, he also won second place in the New Jersey Music

Educators Association Piano Composition Contest. Michael's pieces have been performed by the Westminster Community Orchestra, Westfield High School Chamber Orchestra, Wind Ensemble, and Concert Choir. Last month, Michael received the first place award in the NJ Music Educators Association Annual Composition Competition for an original piano piece. He also wrote the music for the soundtrack of a student film.

Michael plays principal flute in the Young Players Philharmonic Youth Orchestra and in the pit orchestra for school musicals, and conducted *The Star Spangled Banner* with the Westfield Symphony Orchestra in February. At Westfield High, he plays in the Wind Ensemble and sings in the Concert Choir, Chorale and Choraleers; he also sings in the Chancel Choir at the Presbyterian Church in Westfield. He was the lead in both *Guys and Dolls* and *My Fair Lady*, for which he was awarded the Marc Hardy Scholarship for outstanding performance in musical theater. Michael's favorite type of music is classical and his favorite composer is Bach. He plans to major in music composition in college.

Pianist and rehearsal accompanist: Joan Tracy

Violin I Ruth Zumstein, Karen Schaberg, Ann Kossakowski

Violin II Rebecca Harris, Mark Giannini

Cello Marnie Kaller **Bass** Corey Schutzer **Organ** George Moser

Trumpet Chuck Bumcrot, James De La Garza **Tympani** Jim Thoma

A note from the Artistic Director

Happy 30th Anniversary, Harmonium; what an amazing year we have had! I want to thank all of our singers and audience for their support, and especially the other arts groups with whom we were able to collaborate:

Bonnie Monte and the Shakespeare Theatre of NJ (*Hamlet*, September)

Morris County All-County Chorus (November)

First Night Morris (New Year's Eve)

The American Choral Directors Association (ACDA) (Philly performance, February)

Neighborhood House and the new Harmonium Children's Chorus (December-March)

Workshops with Robert Isaacs and Mark Miller (April)

Paul Hostetter and the Colonial Symphony (*Candide*, May)

The arts are alive and well and thriving, thanks to collaborations like these and your support. We can never sit back on our laurels, but are always looking for the next concert, the next creative collaboration and the next dollar of support! Please stay with us on our journey! -Anne

Want to keep up with Harmonium's doings with friendly and fairly infrequent email reminders?

Sign up at www.harmonium.org

Become a fan on Facebook!