

Harmonium

Choral Society

Anne Matlack, Artistic Director

The East Coast premiere of Edie Hill's

The Dazzle of Day,

*an eclectic mix celebrating Day
from Monteverdi to David Sampson,
world music from Russia to Japan*

Saturday, May 31, 2003
at 7:30 p.m.

Sunday, June 1, 2003
at 7:30 p.m.

Grace Church
Madison, New Jersey



Funding has been made possible in part by funds from the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.



Spring 2003
Program Notes

by Anne Matlack

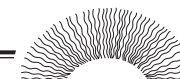
Dr. Ysaye M. Barnwell is a native New Yorker now living in Washington, DC where, since 1979, she has performed with Sweet Honey in the Rock. Dr. Barnwell spends much of her time off stage working as a master teacher and choral clinician in cultural performance theory. *We Are...* is a hopeful celebration of new life equating the birth of each child with the dawning of a new day. It was written for Redwood Cultural Work's House Choir, the Boys Choir of Harlem, and MUSE: Cincinnati's Women's Choir.

For each child that's born,
a morning star rises
and sings to the universe
who we are.

We are our grandmothers' prayers,
and we are our grandfathers' dreamings,
we are the breath of our ancestors,
we are the spirit of God.

We are mothers of courage and fathers of time,
we are daughters of dust and the sons of great visions,
we're sisters of mercy and brothers of love,
we are lovers of life and the builders of nations,
we're seekers of truth and keepers of faith,
we are makers of peace and the wisdom of ages.

Georgy Vasil'evich Sviridov, born in the Kursk region of Russia, studied with Dmitri Shostakovich at Leningrad Conservatory. He is the strongest contemporary link to Russia's monumental musical past, and such composers as Glinka, Musorgsky, and Rachmaninoff. The key forces in Sviridov's works are religion and *narodnost'*: a nineteenth century literary concept that refers to a nation's spirit through the ages. Sviridov's works are permeated with prominent characteristics of *narodnost'*: ritual as an act of relinking with the past, an inimitably Russian 'sociability' as an expression of sincerity and depth of emotion; the epic style as a means for philosophical overview; musical symbolism (in particular, 'bell' effects); the lyrical style as the



voice of nature; and the chorus as the symbol and voice of the people. His style is programmatic and incorporates rich vocal expressive devices and frequent dissonance within an overridingly tonal framework.

A Pushkin Wreath is a musical 'book of poems' (10) by Aleksandr Pushkin (1799-1837), Russia's greatest poet. No. 7, *Zoriu byut* exhibits typical Sviridov traits: long note values, a solo line over a hummed choral texture, intricate divisi lines, elaborate dynamic effects, and static harmony. The composer imposes his own peculiar pacing and acoustical effects: time appears to be "frozen," and movement is accomplished through space and color. (Condensed from *Musica Russica* notes by Peter Jermihov, c. 1995)

Zoriu byut... iz ruk moih
Vethiy Dante vipadayet,
Na ustah nachatyi stih
Nedochitanniy zatih -
Duh dalioko uletayet.
Zvuk privichniy, zvuk zhivoy,
Kak ti chasto razdavalsia
Tam, gde tiho razvivalsia
Ya davnishneyu poroy.
Zoriu byut...

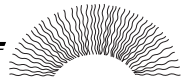
They're sounding reveille... from my hands
The ancient Dante falls,
On my lips a nascent verse,
Half-read, falls silent,
The spirit soars into the distance.
Ah, familiar sound, lively sound!
How often you sounded
There, where I quietly grew up
In days long past.
They're sounding reveille...

A native of St. Paul, Minnesota, **Richard Proulx** attended the University of Minnesota, MacPhail College of Music, the American Boychoir School at Princeton, and was granted an honorary doctorate by General Theological Seminary of New York in 1994. He has served churches in Minnesota, Washington State, and was music director 1980-1994 at the Cathedral of the Holy Name in Chicago.

Proulx was a member of the Standing Commission on Church Music of the Episcopal Church during the preparation of *The Hymnal 1982*, served as music editor for *Worship III*, as editorial consultant for the *New Yale Hymnal*, and has made contributions to recent Methodist, Presbyterian and Mennonite hymnals. He is a widely-published composer, both in this country and in England, and has presented concerts and workshops throughout the U.S. and in Australia, New Zealand, Scotland, the Netherlands, Switzerland, and Canada.

Richard Proulx is currently working as a free-lance composer and conductor and was Composer-in-Residence at the Cathedral of the Madeleine in Salt Lake City, where he produced a number of new works for the resident choirs as well as several new secular compositions.

Prayer of the Venerable Bede was written in 1982 for James Litton and the choir of Trinity Church, Princeton. It is based on a poem found on the wall of Galilee Chapel, Durham Cathedral.



Christus est Stella Matutina,
qui nocte saecum transacta
lucem vitae, luce,
sanctis promittit,
et pandit aeternum.

Christ is the Morning Star,
who when the night of this world is past,
he gives to his saints
the promise of the light of life,
and opens everlasting day.

As the founder and artistic director of Melodious Accord, Inc., **Alice Parker** is a graduate of the Juilliard School, in New York City, and Smith College. She is well-known for her musical arrangements for the Robert Shaw Chorale, and has composed a wide variety of musical compositions. Her music is frequently heard, and well-received, at conferences and conventions. Parker was honored at the 2000 American Guild of Organists Convention in Seattle as a Distinguished Composer, an honor bestowed to a different composer every two years to increase awareness of outstanding composers in the U.S. writing for the organ and choral fields.

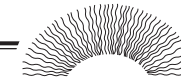
Kumah Echa, by **Shlomo Postolsky**, is one of several fine arrangements of Jewish choral music Alice Parker has done for Transcontinental Music. Like many of our “Day” songs, it is a work song. The *Chermeish*, the scythe, represents the tool of a rural community. The *Anach*, the plumb-bob, represents the tool of the city.

Kumah, echa, sov va-sov, Al tanuchah, shovah shov. Ein kan rosh, v'ein kan sof, Yad el yad, al taazov!	Rise up, brothers, spin round and round, Don't stop to rest, return again. There's no beginning and there's no end, Hand in hand, don't leave!
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Yom shakah v'yom yizrach, Anu neifen ach el ach, Min hak'far umin hak'rach B'chermeish uvaanach.	A day goes, a new day comes shining We turn, brother to brother, From the village and from the city We come with scythe and plumb-line.
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Kuma, kadimah, kuma Chevraya, shova! Chevraya yachad Tamid b'yachad Ovdim b'yachad Yad el yad ad ein sof! Kumah, echa Sovah, echa.	Rise up, let's go, rise up Comrades, return! Comrades together Always together Working together Hand in hand to eternity! Rise up, brothers Spin, brothers.
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Yedidiah Admon was born in Russia in 1897 and came to Palestine in 1905. He created the first popular songs expressive of the Near-Eastern atmosphere, bridging East and West through his appropriation of the modes and rhythms of the indigenous music of Palestine. **Joshua Jacobson**, one of the foremost



authorities on Jewish choral music, is Professor of Music and Director of Choral Activities at Northeastern University and founder and director of the Zamir Chorale of Boston, an internationally acclaimed ensemble which specializes in the performance of Hebrew music.

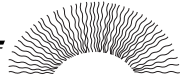
(Notes for *Shedemati* from *earthsongs*). In their zeal to renounce the rootlessness of the Jewish Diaspora, many Zionist pioneers emphasized the importance of being connected to the soil. Yitzhak Senhar's poem reflects the intensity of the farmer's love for his land.

Shedemati. Im shakhar zeratiha bedime'a. Tefilat hayogev nishema'a. Shedemati, raveta t'alim shakhera meor khama, lifeny kotser shakha kama. Betsa'ad rav khermesh kalal, yunaf el al.	My field. At dawn I sowed with tears. The farmer's prayer is heard. My field, drenched in dew, drunk with sunlight, bows her stalks before the harvester. Swiftly, with a grand sweep, the sickle is waved on high.
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David Sampson is currently Composer-in-Residence with the Colonial Symphony Orchestra (1998-2003). He has received major grants from the NEA, American Academy of Arts and Letters, Barlow Endowment, New Jersey State Council on the Arts, Jerome Foundation, Cary Trust, and the Dodge Foundation, among others. *Jersey Rain*, based on the poetry of poet-laureate Robert Pinsky, was premiered last May with the Colonial Symphony, Harmonium Choral Society and Masterworks Chorus, with the poet in attendance. Sampson, Pinsky, and Harmonium also presented a session at the 2002 Geraldine R. Dodge Foundation International Poetry Festival. Tonight is the world premiere of the clarinet-piano version of movement 5: *Sonnet*. The musical mood and imagery flows from the moods and images of the poem.

Afternoon sun on her back calm, irregular slap of water against a dock.	only the same lake that keeps making the same sounds under her cheek
Thin pines clamber over the hill's top — nothing to remember,	and flashing the same color. No one to say her name, no need, no one to praise her,
	only the lake's voice — over and over, to keep it before her.

Edie Hill is a composer of growing national acclaim and emerging international recognition. Audiences have heard her music presented by the Schubert Club, LA County Museum of Art, Dale Warland Singers, New York City's Downtown Arts



Festival, Minneapolis Guitar Quartet, Dare To Breathe, American Composers Forum, Joy in Singing with Paul Sperry at the Bruno Walter Auditorium at Lincoln Center, Alberta Choral Federation's 2002 Honor's Choir, New Music Chicago Spring Festival, Connecticut's Sherman Chamber Ensemble, Boston's Jordan Hall and New Jersey's Cape May Festival. She has been Composer-in-Residence with Minneapolis's Rose Ensemble, Tufts University, the Ives Center for American Music and the contemporary chamber orchestra, ICE.

Hill earned a B.A. at Bennington College where she studied with Vivian Fine, then earned her M.A. and Ph.D. degrees from the University of Minnesota, principal composition teacher, Lloyd Ultan. She has also studied extensively with Libby Larsen.

A 1996 winner of the Dale Warland Singers' Choral Ventures, Hill is a two-time McKnight Composer Fellow, Minnesota State Arts Board Fellow (2001), Bush Fellow (1999), and has received grants/awards from ASCAP, Meet The Composer and the Jerome Foundation.

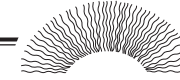
Notes on *Dazzle of Day* by Edie Hill:

When the opportunity arose to write this piece for the Dale Warland Singers, my search for a text began. I found myself returning again and again to Pablo Neruda's "Deslumbra el dia" (Dazzle of Day), a poem that I often read because it brims with hope, joy and passion for life.

Neruda finds pleasure and beauty in simple things like smells and sounds in the air, drying clothes in the wind, and taking a breath. This poem is a celebration of rebirth, of life, and of beautiful simplicity.

Neruda summons his reader to "take part in joy" and then sweeps us up into a whirlwind of spring. I wanted to sweep the listener into a spring whirlwind. There is a fantastic ebbing and flowing in the poem. This fresh energy and motion were central to my setting of the text. The idea of a continuously moving, shimmering color became the structural core of the piece. The color begins subtly in the tenors as the words unfold in the foreground. The color weaves in and out of the text, remaining in the background until the very end when all voices join in, as it becomes a huge, wordless expression of joy.

Tonight is the East Coast premiere of the work, and its second performance.



Enough now of the wet eyes of winter.
Not another single tear.
Hour by hour now, green is beginning,
the essential season, leaf by leaf,
until in spring's name, we are summoned
to take part in joy.

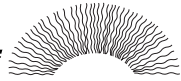
How wonderful, its eternal all-ness,
new air, the promise of flower,
the full moon leaving its calling card in the foliage,
men and women trailing back from the beach
with a wet basket
of shifting silver.

Like love, like a medal,
I take in,
take in
south, north, violins,
dogs,
lemons, clay,
newly liberated air.

I take in machines smelling of mystery,
my storm colored shopping,
everything I need:
orange blossom, string,
grapes like topaz,
the smell of waves.
I gather up,
endlessly,
painlessly,
I breathe.

I dry my clothes in the wind,
and open my heart.
The sky falls
and falls.
From my glass
I drink
pure joy.

"Dazzle of Day" from ISLA NEGRA by Pablo Neruda, translated by Alastair Reid. Translation copyright 1981 by Alastair Reid. Used by arrangement with Farrar, Straus & Giroux, Inc. All rights reserved.



Anders Paulsson is a world-class Swedish soprano saxophonist. He made his Carnegie Hall debut in 1992 with the premiere of a new work written for him by American composer David Conte, and has since then concertized extensively and taught master classes of the soprano saxophone in the United States, Brazil, Japan, Germany, Luxemburg, Norway and Sweden.

Anders Paulsson has been commissioned to compose music for soprano saxophone, choir & organ by Union Theological Seminary, New York City, St. Jacobs Kammarkör; Stockholm and Kungliga Tekniska Högskolan i Stockholm. **Bright Morning Stars** is being performed on clarinet tonight, but the part is based on an improvisation by Paulsson on the CD, "Northern Lights."

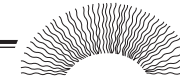
Bright Morning Stars are rising,	Oh where are all our sisters,
Bright Morning Stars are rising,	oh where are all our sisters?
Bright Morning Stars are rising,	They have gone to heaven shouting!
Day is breaking in ma' soul.	Day is breaking in ma' soul.

Oh where are our dear fathers,	Oh where is ma' dear saviour,
oh where are our dear fathers?	oh where is ma' dear saviour?
Across the valley working.	He is in ma' heart forever!
Day is breaking in ma' soul.	Day is breaking in ma' soul.

Orlando di Lasso had such a beautiful singing voice as a boy that he was kidnapped three times by rival choirs. He was a chorister in Mons, Rome and Antwerp, and finally a choirmaster in Munich. His many works are international in scope ranging from German part-songs to ribald Italian madrigals, to Latin Masses and motets to French love songs. The lover in **Bonjour, mon coeur**, tries to impress the beloved with his literary prowess at metaphor!

Bonjour, mon coeur,	Good-day, dear heart,
bonjour, ma douce vie!	good-day, my charming maiden!
Bonjour, mon oeil,	Good-day, my own,
bonjour, ma douce amie.	good-day, my flower, love-laden.
He! bonjour, ma toute belle,	Ah! good-day, my gentle sweetheart,
ma mignardise, bonjour,	my nymph enchanting, good-day,
Mes délices, mon amour!	Mine eyes delight, my dear love!

Mon doux printemps,	My tender bud,
ma douce fleur nouvelle!	my fresh and gentle spring flower!
Mon doux plaisir,	My singing bird,
ma douce colombe!	My turtledove in rosebower!
Mon passereau,	My winsome maid,
ma gente tourterelle!	My heart's delight and longing!
Bonjour, ma douce rebelle!	Good-day, my sweet, my tyrant love!



Claudio Monteverdi's nine books of madrigals document the transition from Renaissance to Baroque. **Ecco mormorar l'onde**, from the second book foreshadows Monteverdi's dramatic tendencies in his text-painting of dawn.

Ecco mormorar l'onde e tremolar le fronde a l'aura mattutina e gl'arborselli. E sovra i verdi rami i vagh'augelli cantar soave mente e rider l'oriente.	Hear the gentle breezes murmuring, and the leaves and young trees trembling in the morning air. And, above, on leafy branches beautiful birds sing sweetly, and, slowly, the eastern sky brightens.
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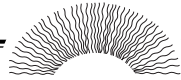
Ecco già l'alb'appare e si specchia nel mare e rasserena il cielo e'imperla el dolce gielo e gl'alti monti indora.	Now the dawn begins to appear, and to cast a reflection in the sea, and to lighten the sky, and to make pearls of delicate dewdrops, and to clothe in gold the high mountains.
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O bella e vagh'aurora l'aura è tua messagiera, e tu de l'aura ch'ogn'arso cor ristaura.	Oh, radiant and shining dawn, this breeze is your messenger and you are the messenger of the breath that restores each ardent and withered heart.
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New York City composer **William Hawley's** works have been heard in London, Tokyo, Paris, Netherlands, Berlin, Darmstadt, LA, San Francisco, Minneapolis and NYC. Choral commissions have included those from Chanticleer, the Dale Warland Singers and The Seattle Choral Company. His works have been recorded by Chanticleer, for whom he wrote a set of Italian madrigals (1996) on texts by Torquato Tasso (1544-1595) including **Ore, fermate il volo**. The madrigals are written in a late Italian Renaissance style, yet allow the harmonic language of the twentieth century to have a subtle voice.

Ore, fermate il volo Nel lucido oriente, Mentre s'en vola il ciel rapidamente; E, caro lando in torno A l'alba matutina Ch'esce da la marina, L'umana vita ritardate e'l giorno. E voi, Aure veloci, Portate i miei sospiri Là dove Laura spira E riportate a me sue chiare voci, Sì che l'ascolti io solo, Sol voi presenti e'l signor nostro Amore, Aure soavi ed Ore.	Hours, cease your flight In the lucid East, As the heavens fly quickly past; And, dancing about The morning light Rising from the sea, Slow the life of man and slow the day. And you, swift Breezes, Carry my sighs There, where Laura breathes And bring back to me her clear words, That I alone may hear them, With only you and our lord Love present, Soft Breezes and Hours.
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English translation by William Hawley



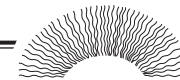
Gerald Finzi, the youngest of five children in a Jewish family, abandoned his Sephardic upbringing for a persona of total Englishness. His parents disinherited him and opposed his choice of career, but the young Finzi relocated to London to study with Birstow and Vaughan Williams. Eventually he moved to the countryside where he indulged his passions for composing, collecting books, and rare varieties of apple trees, as well as hosting many British composers and artists, including his friend Herbert Howells. Perhaps because of his frail health, and the early death of his father and three brothers, Finzi's music seeks to capture the world's beauty in a pastoral neo-romantic style. Much of his music is vocal, and sets the greatest English poets with careful attention to the poetry. *My Spirit Sang All Day* is deservedly one of his better-known gems, on a text by Robert Bridges.

My spirit sang all day O my joy.
Nothing my tongue could say, Only My joy!
My heart an echo caught — O my joy.
And spake, Tell me thy thought, Hide not thy joy.

My eyes gan peer around, O my joy —
What beauty hast thou found? Shew us thy joy.
My jealous ears grew whist; O my joy.
Music from heaven is't, Sent for our joy?

She also came and heard; O my joy.
What, said she, is this word? What is thy joy?
And I replied, O see, O my joy,
'Tis thee, I cried, 'tis thee: Thou art my joy.

Miguel Felipe Berg has been interested in music since a young age. In his childhood in Colombia, South America, he watched many "telenovelas" or nighttime soap operas. One that attracted his interest was the telenovela entitled *Musica Maestro* (The Music Maestro). Since coming to America at the age of five, Miguel has gained many skills through his devotion to music. In fourth grade, his adopted father, Anders Berg, introduced him to the trumpet. To this day, Miguel continues his love for playing the trumpet. Additionally, Miguel plays French Horn in his high school band and a local community band, The Ramapo Wind Symphony. In middle school he developed a passion for singing, and he still remembers the thrill of singing a duet in a *Les Miserables* medley in eighth grade. Miguel continues to be active in his school's choral program. He sings with the Mahwah High School Concert Choir, Chamber Voices, and the Super 6, a select male cappella group. Last fall, he was accepted into the 2003 Bergen County Chorus. Entering the Harmonium Choral Composition Contest has allowed Miguel to pursue a new musical passion — composing. For this contest he has written a Spanish work entitled *Como el sol*, which mixes classical



Spanish styles with modern ones. "The theme was Day. I thought of what 'day' means to me and wrote down every thought." He currently lives in Mahwah, NJ, with his parents, Anders and Gloria Berg. He will be attending Pennsylvania State University in the fall of 2003 as an engineering major.

Como el sol, A la luz, ¡Paz!	Like the Sun, To the light, Peace!
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Como el sol, por la luz, Emoción siento. Como el sol, por vida, El amor me da paz.	Like the Sun, for the light, I feel emotion. Like the Sun, for life, Love gives me peace.
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El día tan brillante, Lleno de amor y paz. El día es para siempre, Con su felicidad. Como el sol.	The brilliant day, Full of love and peace. The day is forever, With its happiness. Like the Sun.
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Rayos de luz, Y prosperidad, Me traen amor, Y alegría.	Rays of light, And prosperity, Bring me love, And happiness.
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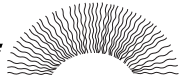
El día está aquí, Con vida para mí.	The day is here, With life for me.
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La mañana trae cariño, En la tarde mi corazón. El invierno trae su frío, El verano nos da calor.	The morning brings nurture, In the afternoon my heart, The winter brings its cold, The summer gives us warmth.
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Noche oscura trae tormentas, Por el día salvación. Luna tierna es muy oscura, Sol brillante de esperanza.	Dark night brings storms, During the day salvation. The tender moon is darkening, Brilliant sun of hope.
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El día está aquí, Con vida para mí.	The day is here, With life for me.
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El día muy fuerte, Verano caliente. El día próspero, ¡Un día de paz! Como el sol.	The day is strong, Summer is hot. The prosperous day, A day of peace! Like the Sun.
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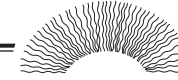
Heidi Lam is a junior at Princeton Day School, where she studies Music Composition with Composer-in-Residence Laurence Altman. *This Day*, written for SATB choir and piano, is her latest work. She has previously written a piano sonata, a string quartet arrangement of Laurence Altman's piano piece, "Hymn Jazz," a sonata for cello and piano, a cello solo inspired by the events of September 11th, and another piece for mixed chorus, "A Time to Gather the Day," which received a Special Text Award in 2001-2002 Harmonium High School Composition Contest. She is inspired largely by her favorite composer, Frederic Chopin, and by her teacher, Laurence Altman.

Not only is composing present in Heidi's musical life, but her instrumental studies are also an important element in her life. She has played the cello for seven years and currently studies with Performer Cellist Amy Barston. Heidi gave her first public recital in eighth grade at Richardson Auditorium, Princeton University, where she played The Swan by Camille Saint-Saens with the Westminster Community Orchestra. Last year, she gave her first personal joint recital at the New York School for Strings, where she performed works by David Popper, Camille Saint-Saens, and J. S. Bach. Heidi is a member of The Pathos String Quartet, which is coached by Visiting Artist and Associate Director of the American Boy Choir, Fernando Malvar-Ruiz. Her quartet recently gave a public performance at The Ethical Society Building, located in Rittenhouse Square in Philadelphia. She also previously played piano for ten years. In her free time, she enjoys reading and writing prose and poetry. The text for the present entry comes from one of her own poems.

This day, this day.
 This day, I walk out under the barren sky.
 A lonely figure in the waving wheat field.
 The far white out sun reveals two lovers,
 In the distance they dance.
 Hand in hand, they dance.
 Two suns in the wheat field.

This day, this day, this day, this day.
 I want to reach out,
 Merge with both of them.
 And become a flicker of golden light,
 among crumbling wheat grains.
 Darting in and out of shadows
 flying straight to the rising sun,
 who greets me like a sister.

Day who walks hand in hand with me and dances -
 This day dances. This day dances.
 This day, this day, this day, this day.



Ted Corson has been a member of the bass section for thirteen years and has composed and arranged music for Harmonium intermittently during that time. Musically, our *Day-O* is a close transcription of the version popularized by Harry Belafonte in his famous 1956 recording "Calypso." This from the original liner notes:

Day-O is based on the traditional work songs of the gangs who load the banana boat in the harbor in Trinidad. The men come to work with the evening star and continue through the night. They long for daybreak when they will be able to return to their homes. All their wishful thinking is expressed in the lead singer's plaintive cry: "Day-O, Day-O..."

REFRAIN

Day-o, day-o -
 Daylight come an' me wan' go home.
 Day, me say day, me say day, me say day, me say day, me say day-o,
 Daylight come an' me wan' go home.

Work all night on a drink-a rum
 Daylight come an' me wan' go home.
 Stack banana till the morning come
 Daylight come an' me wan' go home.

Come Mister Tally Man, tally me banana
 Daylight come an' me wan' go home.
 It's six-foot, sev'n-foot, eight-foot Bunch!
 Daylight come an' me wan' go home.

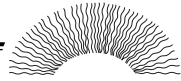
A beautiful bunch o' ripe banana
 Daylight come an' me wan' go home.
 Hide the deadly black tarantula!
 Daylight come an' me wan' go home.

It's six-foot, sev'n-foot, eight-foot Bunch!
 Daylight come an' me wan' go home.

Come Mister Tally Man, tally me banana
 Daylight come an' me wan' go home.

Wendy Stuart has a Master of Music degree in ethnomusicology from the University of British Columbia in Vancouver, and has been studying Japanese traditional music for more than twenty-five years. She provides the following background and translation for *Joban Tanko Busbi* :

This is a work song of the miners of Ibaragi Prefecture, northeast of Tokyo. The words are old, Ibaragi dialect and are very difficult for non-



specialist Japanese native speakers to understand. Some of the words are also standard Japanese, and are translated below...others are translated more generally. Subsequent verses, not included here, tell of the pleasures of life.

Asa mo hayo kara yo kantera sagetenai	Every day from early morning I carry my lantern
Konai mawari mo yo donto nushi no tame nai	to this area to work hard for the mine owner.
Ora ga tanko ni yo ichido wa gozarenai	I would like you to come, once, to visit the mine
Giri to ninjo no yo donto hana ga sakunai.	We have a lot of warmth, which blooms like a flower among us.

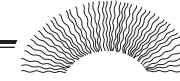
Sun's A-Risin', by **Ben Allaway**, choir director and Composer-in-Residence at First Christian Church, Des Moines, Iowa, is a tongue-in-cheek, pseudo-Copland work song, "with help from the Hoffman and Holtan family farmers."!

E'en before the dawn could crack, My list of chores pulled the covers back, What should a body do before the sun comes knockin' at the back porch door?	REFRAIN Wake up, Jacob Get up, John! Time to pull your britches on! Now get up, Sarah, wake up, Liza, Stretch your bones, the sun's a-risin'!
Brush the mane and sweep the stall, Bale the hay, stack it wall to wall. Fetch the milk cow, give her a tug, And don't forget the lid on the milking jug!	

Fix the boards on the outhouse stoop,
Check on all the chickies in the chicken coop,
Slop the hogs and clean out the shed,
You can't slop hogs while you're still in bed!

Feed the cows and check the fences,
Don't wait for turkeys to come to their senses.
Good straw hat will block the sun, and
Don't come in for lunch 'til the chores are done.

Help your mother feed the baby,
Canning berries, so sweet lately,
Quilting day is lots of fun,
Catch up on the gossip while the work gets done!



Ride the pony out with the dog,
Maybe if you're lucky you can catch a frog,
Grease the wagon, harness the horse,
None of this you'll ever do in bed, of course!

Gather eggs,
Stack the hay,
Hang the clothes out,
Check the fences,
Catch up on the gossip,
Slop the hogs,
Grease the wagon,
Harness the horse,
None of this you'll ever do in bed, of course!

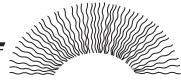
Moses George Hogan was born in New Orleans, Louisiana on March 13, 1957. A graduate of The New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. Hogan served as an Artist in Residence of Music at Dillard University in New Orleans and as Artistic Director of the internationally acclaimed Moses Hogan Chorale. Hogan's contemporary setting of spirituals, original compositions and other works have been revered by audiences and praised by critics including *The New York Times* and *Gramophone Magazine*. Although he died at a tragically young age in February 2003, he lives on in his wonderful arrangements which have become staples in the repertoires of high school, college, church, community and professional choirs worldwide.

Great Day, Great Day the righteous marchin',
Great Day, God's gonna build up Zion's wall.
Oh Great Day, Great Day the righteous marchin',
Great Day, God's gonna build up Zion's wall.

Chariot moved on the mountain top, brother,
My God spoke an' de chariot stopped, sister,
This is the year of Jubilee, brother,
My God set His people free, sister.

About this year's Student Composition Contest

The Harmonium New Jersey High School Student Composition Contest aims to encourage young choral composers, and create new repertoire. The contest was generously funded again this year by a grant from the Geraldine R. Dodge Foundation. We are encouraged by the quality of all of the entries, and would like to especially congratulate: Fourth Prize winner **Christine Woodbury**, a freshman at Madison High School where she is a member of the orchestra



and chorus. She studies music composition with Paul Somers, violin with Leslie Webster, and viola with Peg Roberts. She is also a cadet teacher of violin. Christine is currently a member of the New Jersey Youth Symphony's Philharmonia and the North Jersey Junior High School Regional Orchestra. Last year she was also a member of the Regional Orchestra as well as the All-State Intermediate Orchestra. Christine has studied piano and has played French Horn with her Junior High School Band, jazz band and Billionaire Brass Group. Her piece, *Spirits Awakening*, was performed at our May workshop. Third Prize went to **Craig Pellet**, an accomplished trombonist and pianist, and an active member of the Wind Ensemble, Brass Ensemble, Jazz Band, Tuba/Euphonium quartet, Chamber Choir, Advanced Chorus and Men's Ensemble at Mount Olive High School from where he will graduate in June of 2003. He was sponsored by his Choral Director Laura Anderson. Craig was selected for the North Jersey Area Band four times (1999, 2001, 2002, 2003) and has been selected for the Rutgers Honors Band and The College of New Jersey Honors Band. He received the Music Student of the Month Award for Mount Olive High School and was honored by the Community Theater in Morristown. Craig is also an active member of the Jersey Surf Drum and Bugle Corps. Equally active in the community, Craig has performed with community orchestras and bands including the Stone Soup Symphony and Hacketstown Community Band. He has also reached the rank of Eagle Scout in the Boy Scouts of America. Craig plans on double majoring in Music Education and Music Theory and Composition at either the University of Delaware or Shenandoah Conservatory. Despite his instrumental background, Craig enjoys writing for vocal groups as well as a wide variety of instrumental groups including wind band, brass band, tuba/euphonium quartet and brass quintet. Finally, the composers of the pieces you heard tonight: **Miguel Felipe Berg**, from Mahwah High School (Second Prize), whose teacher-sponsor is Lynn Morneweck-Fuld; and Grand Prize winner, **Heidi Lam**, a junior at Princeton Day School, who won Special Mention for text in last year's contest.

Next year's theme: *Spring Fever — a concert of love songs!* Please tell your friends, teachers and composition students! Registration will be due in December and manuscripts in February.

Many thanks to this year's judges: **Mark Miller**, organist, church musician, and Harmonium's Composer-in-Residence; **Edward F. Corson**, Harmonium bass, composer, and music software consultant; **Matthew Harris**, New York City composer whose *A Child's Christmas in Wales* for chorus and chamber orchestra was premiered by Harmonium this past December and is now published by C.F. Peters; **Elizabeth Alexander**, a talented composer from Ithaca who has joined us at the Dodge Poetry Festival, and coached this spring's composer workshop; **David Sampson**, Composer-in-Residence for the Colonial Symphony; and **Anne Matlack**, Artistic Director of Harmonium. All students who submit manuscripts receive constructive, detailed written evaluations from all judges.

Harmonium

Choral Society

Anne Matlack

Artistic Director

Anne Matlack, (BA Music cum laude, Yale University, MM, DMA, Choral Conducting University of Cincinnati College Conservatory of Music) is celebrating her sixteenth year as director of Harmonium Choral Society. She was named 2003 Outstanding Arts Professional by the Arts Council of the Morris Area. She is organist/choir director at Grace Episcopal Church in Madison where she directs a full program of children and adult choirs and a concert series, Grace Community Music. Dr. Matlack serves on the NJ board of the American Choral Directors Association as Repertoire and Standards Chair for Community Choirs. She is active as an adjudicator and clinician and on the board of the Yale Glee Club Associates. Dr. Matlack has conducted choirs at Yale and Lafayette College and concertizes as an organist and flutist. She has sung in the Robert Shaw Festival Chorus at Carnegie Hall. During her tenure as Artistic Director, Harmonium has been recognized for its musical excellence and innovative programming.



Harmonium Choral Society is a 70-voice volunteer community chorus based in Morris County, NJ, founded in 1979. Harmonium is dedicated to performing a diverse repertoire at a high artistic level, and increasing community appreciation of choral music through concerts, education and outreach. "Harmonium is more than a fine choral group...it is an educational organization par excellence." (William Storrer, *Classical NJ* March 1997) Harmonium has toured England, Wales, and, most recently, Eastern Europe. They appeared as one of twelve choirs selected by a competitive audition process to perform at the American Choral Directors Association (ACDA) Eastern Convention in February 1998. In 1998 Harmonium was named Outstanding Arts Organization by the Arts Council of the Morris Area. For more information about Harmonium, call 973-538-6969 or visit us at www.harmonium.org



Funding has been made possible in part by funds from the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.



Spring 2003
Program

We Are... **Ysaye M. Barnwell**
 (b.1946)

Zoriu byut (Reveille)..... **Georgy Sviridov**
 (1915-1998)

Anna Roberts, soprano

Prayer of the Venerable Bede. **Richard Proulx**
 (b. 1937)

Laura Kosmich, alto

Kumah Echa **Shlomo Postolsky, arr. Alice Parker**

Shedemati **Yedidyah Admon, arr. Joshua Jacobson**

Sonnet from Jersey Rain **David Sampson**
 (b. 1951)

Dazzle of Day...... **Edie Hill**
 (b.1962)

*Jim Branigan, Steve Fox, tenors; Laura Kosmich, alto;
 Edward Corson, baritone; Leslie Adler, Margie Berg, sopranos*

Bright Morning Stars. **arr. Anders Paulsson**
Jill Fedon, alto, Adam Aguano, baritone

Intermission

Bonjour, mon coeur **Orlando di Lasso**
 (c.1532-1594)

Ecco mormorar l'onde **Claudio Monteverdi**
 (1567-1643)

Ore, fermate il volo **William Hawley**
 (b. 1950)

My Spirit Sang All Day **Gerald Finzi**
 (1901-1956)

The Harmonium Chamber Singers



Sixth Annual New Jersey High School Choral Composition Contest Winners

Como el sol (first runner-up)..... **Miguel Felipe Berg**
 (b. 1985)

This Day (grand prize winner)..... **Heidi Lam**
 (b. 1986)



Banana Boat Song **Burgess-Attaway,
 arr. Belafonte-E. Corson**
 (b.1927-b.1950)

The Men of Harmonium, Bill Corson, tenor

Joban Tanko Bushi **arr. Wendy Stuart**
The Women of Harmonium

Sun's A-Risin' **Ben Allaway**
 (b. 1958)

Great Day **arr. Moses Hogan**
 (1957-2003)

Lauran and Bill Corson, soloists

Instrumentalists

PianoJoan Tracy

Piano four-handsBeth Wilson

GuitarDarren O'Neill

DumbeckJohn Lamb

ClarinetDave Walsh

Conga drumMia Kissil Hewitt

OrganChris Hatcher

String bassKirsten Lamb

Harmonium

Choral Society

Anne Matlack

Artistic Director

Joan Tracy

Rehearsal Accompanist

Soprano I

Leslie Adler
 Nancy M. Bangiola^o
 Marjorie Berg^{c,o}
 Lauran Corson
 Martha A. Domonosk^c
 Mia Kissil Hewitt
 Virginia Hicks^c
 Randi E. Jermansen^{b,o}
 Hyunmi Parkoh^o
 Diane Richton^o
 Barbara A. Shopiro
 Susan White
 Maria Wolansky
 Michele Yurecko

Soprano II

Barbara Armenti^o
 Roberta Brassard
 Linda K. Clark^c
 Linda Eriksen^{c,o}
 Linda L. Fagerstrom^o
 Linda Lancaster^{c,o}
 Meg McGrath
 Anna Roberts
 Martha Robson
 Barbara Shalit^o
 Laurie Smith
 Mary Jane Wilkie^o
 Deborah Wohl^s

Alto I

Beth Branigan^{c,o,s}
 Katherine Clark^c
 Valerie Davia^{b,c,o}
 Carolyn Dorflinger^o
 Jerilyn Herbert^c
 Kirsten Lamb
 Beth Lohner
 Pam M. Morse
 Amy H. Myers
 Joan Tracy^{c,o}

Alto II

Dorothee Burchartz
 Jill Fedon
 Roberta Haines
 Anne Kane
 Laura L. Kosmich^c
 Maureen Lewis
 Joan O'Donnell^b
 Randi Spiegel^o
 Dorothy Stearns
 Beth Wilson^{s,o}
 Mary Wolfson^o

Tenor I

Jim Branigan^{c,o}
 William C. Corson
 Steve Fox
 Ryan Kriebel
 Rob Liotard
 Thorben Marahrens
 Matt Snow

Tenor II

Scott Albiston^{b,o}
 Lamont Hill^o
 Andrew McDonough
 Robert Morse^{b,s}
 Darren O'Neill
 Johnathan P. Reale^{o,s}
 Stefan Wolansky
 Joel Zelman

Bass I

Adam Aguano^c
 David H. Copp^o
 Jack Grier
 Tracy W. Hart
 Ken Hess^c
 Daniel Karger^{b,s,o}
 Robert Marinovic
 John McGrath

Bass II

Mike Acocella
 Bob Burke
 Edward F. Corson
 Ted Goodman^o
 Christopher J. Hatcher^c
 David Hoadley^o
 John Lamb^c
 Thor Lewis
 Murray Spiegel
 Jabez Van Cleef^{c,o}
 Leo Wolansky

B = Board Member O = Outreach Chorus C = Chamber Singer S = Section Leader

Harmonium

Choral Society

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