

The Peace of Wild Things

Concert Order

- Mi'kmaq Honor Song Lydia Adams (b. 1953)
Combined Choirs
- Manx Lullaby arr. Lou Ann Dolloff (b. 1958)
Tree Song Ken Medema (b. 1943)
Neighborhood House Children's Choir
- Njalo Zimbabwe, arr. Matsikenyiri
Combined Choirs
- The Peace of Wild Things Joan Szymko (b. 1957)
The Seal Lullaby Eric Whitacre (b. 1970)
Harmonium
- Over the Waterfall/Flowers of Edinburgh/The Wind that Shakes the Barley/Harvest Storm
Dugan's Hooligans
- Gloria in the Highlands Ben Allaway (b. 1958)
From Celtic Mass NJ PREMIERE Leslie Adler, soloist
- Pacem: Find Love Allaway
From Celtic Mass WORLD PREMIERE COMMISSION
Gloria Bangiola, soloist; Harmonium; Dugan's; Audience
- INTERMISSION*
- Vezzosi Augelli Giaches de Wert (1535-1596)
Flora Gave Me Fairest Flowers John Wilbye (1574-1638)
Now is the Cool of the Day Jean Ritchie (b. 1922), arr. Erb
P.J. Livesey, Beth Shirley, John Lamb, soloists
- Born to Be Wild Mars Bonfire, arr. Friedman
Chamber Singers
- El Progreso Honduras Elliot Z. Levine (b. 1948)
Combined Choirs
- Regle (Polish) arr. Joshua Jacobson (b. 1948)
Caitlyn Roper, soloist
- Ca' the Yowes (Scottish) arr. Vaughan Williams (1872-1958)
Heather Baxter, soloist
- Hombe (Kenyan) arr. Laz Ekwueme (b. 1936)
Laura Kosmich, soloist
- Pai duli (Russian) arr. Steven Sametz (b. 1954)
Harmonium
- Ahrirang (Korean) arr. Robert DeCormier (b. 1922)
A Promise I Will Keep Nick Page (b. 1952)
En-Tseh Wang, Emily Wolper, Combined Choirs, Audience, Band

Piano: Joan Tracy Organ: Chris Hatcher Percussion: Joe Keefe
Guitar: Travis Alexander Bass: Johnathan Wohl
Dugan's Hooligans: Connor Dugan Leszczuk, fiddle; Sharlys Dugan Leszczuk, harp, whistle, dance; Nancy Dugan, keyboards and harp; George Leszczuk, bodhran

The Peace of Wild Things

Program Notes

This year's concerts are infused with an appreciation of nature, beginning with our "Winter Garden" concert and continuing in June with "It's a Lark." "The Peace of Wild Things" continues a several year tradition of singing about peace in our March concert, and combines it with a reverence for all living things. We are so happy to welcome some children from Morristown's Neighborhood House in their first ever concert to share with us in this celebration of life! It seems appropriate to open with a song that truly "honors" all beings.

The Mi'kmaq language, *Mikmawísimk*, is an Algonquian language spoken by 8000 Indians in the Canadian Maritimes (particularly Nova Scotia) and a few US communities. The *Mi'kmaq Honor Song* is a chant to honor the Creator. This arrangement by **Lydia Adams** uses humming to "move the air" and create a wilderness atmosphere into which nature sounds and the human call are suspended. Lydia Adams is conductor of the Amadeus Choir of Greater Toronto, Canada and recipient of many awards. She took over as Conductor and Artistic Director of the Elmer Iseler Singers in 1998.

Manx Lullaby is sometimes known as the fiddle tune *Rock the Cradle*. It is a gentle lullaby in traditional Gaelic style with modal harmony. **Lori Ann Dolloff** is a Music Education Professor at the University of Toronto, well-known education pedagogue and children's choir composer/arranger.

Oh hush thee my dove, oh hush thee my rowan,
Oh hush thee my lapwing, my little brown bird.

Oh fold thy wings and seek thy nest now,
Oh shine the berry on the bright tree,
The bird is home from the mountain and valley.
Oh horo hi ri ri Cadul gu lo.

Ken Medema performs in a wide variety of venues, from local congregations to charity fundraisers, to high school and university campuses, to globally televised religious programs. Born almost completely blind, Medema began playing piano at an early age and after graduating high school, studied music therapy at Michigan State University. After working as a music therapist in Fort Wayne, Indiana, he returned to Michigan State for a Master's degree (1969) and then worked for four years as a music therapist at Essex County Hospital in New Jersey. It was while employed there that he began writing and performing his own songs. He says: "I had a bunch of teenagers who were really hurting, and I started writing songs about their lives." In 1973, he left work as a therapist and began a career as a performing and recording artist. He recorded albums for Word and Shawnee Press, then in 1985, founded Brier Patch Music. *Tree Song* has always been a favorite of Dr. Anne's children's choirs.

I saw a tree by the riverside one day as I walked along.
Straight as an arrow and pointing to the sky growing tall and strong.
"How do you grow so tall and strong?" I said to the riverside tree.
This is the song my tree friend sang to me:

Refrain:

I've got roots growing down to the water,
I've got leaves growing up to the sunshine,
and the fruit that I bear is a sign of the life in me.
I am shade from the hot summer sundown.
I am nest for the birds of the heavens.
I'm becoming what the Lord of trees has meant me to be:
A strong young tree.

I saw a tree in the wintertime, when snow lay on the ground.
Straight as an arrow and pointing to the sky, winter winds blew all around.
“How do you stay so tall and strong?” I said to the wintertime tree.
This is the song my tree friend sang to me:

Refrain

I saw a tree in the city streets, where buildings blocked the sun.
Green and lovely I could see it gave joy to everyone.
“How do you grow in the city streets?” I said to the downtown tree.
This is the song my tree friend sang to me:

Refrain

Njalo is a missionary song from Zimbabwe, arranged and collected by **Patrick Matsikenyiri**. Matsikenyiri has carried his song throughout the world as an *animateur* (song leader) for the World Council of Churches, as a teacher in a wide variety of international venues, and through his students at Africa University. Since his retirement in 2002, he has been teaching at several U.S. institutions by invitation. We are indebted to Mark Miller and Drew University's Pan-African Choir for bringing this song to our attention.

Njalo, njalo... Always, always...

Always we pray,
Always we give,
Always we bless, always.

The Peace of Wild Things, the title work of this concert, is based on a beautiful poem by Kentuckian Wendell Berry. **Joan Szymko** is a composer and choral conductor who has led choirs in the Pacific Northwest for over 25 years, and has a significant body of choral work, especially prolific in literature for women's voices. This work was written in 2006 and is “dedicated to the welfare of all beings.”

When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and children's lives may be,
I go lie down where the wood drake¹
rests in his beauty on the water, and the great heron feeds.

I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting with their light. For a time
I rest in the grace of the world, and am free.

1- duck

Eric Whitacre received his M.M. in composition from the Juilliard School, studying with John Corigliano and David Diamond. He has become one of America's youngest, widely commissioned, published and performed choral and symphonic composers, and an accomplished conductor and clinician. He is composer in residence of the Pacific Chorale in California. Eric Whitacre has received composition awards from ASCAP, the Barlow International Foundation, and the American Composers Forum. His *Cloudburst*, for mixed chorus, piano, handbells and percussion, received first prize in the American Choral Directors Association's "Composers of the Future" competition. *The Seal Lullaby* came about after Whitacre had his show *Paradise Lost* presented at the ASCAP Musical Theater Workshop, and got to know Stephen Schwartz (*Wicked, Godspell*), who recommended him to a "major film studio" planning an animated film based on Kipling's *The Seal Lullaby*. Whitacre explains: "I was struck so deeply by those first beautiful words...the song just came gushing out of me. I didn't hear anything for weeks and weeks and I began to despair. Finally I called them, begging to know the reason they had rejected my tender little song. 'Oh,' said the exec, 'we decided to make *Kung Fu Panda* instead.' So I didn't do anything with it, just sang it to my baby son every night to make him go to sleep (Success rate: less than 50%). A few years later, the Towne Singers graciously commissioned this arrangement. I am especially grateful to Stephen Schwartz, to whom the piece is dedicated."

Oh! hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers*, looks downward to find us,
At rest in the hollows that rustle between.

Where billow meets billow*, there soft be thy pillow;
Ah, weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas.

*- waves

Composer **Ben Allaway** has created an eclectic body of work which reflects a passion for cross-cultural experiences as well as the great choral traditions. Influences include his early life in California, academic degrees from St. Olaf and Westminster Choir College, three years on the Mississippi, and extensive travels in East Africa, Europe, Central America and the United States. He is composer-in-residence at Graceland University, Lamoni, Iowa and First Christian Church, Des Moines. Allaway's music has been featured on programs with such diverse luminaries as Garrison Keillor and His Holiness the Dalai Lama, Maya Angelou and Hal Holbrook, Simon Estes and Odetta, Jamie Bernstein and Buffy Sainte-Marie, Richie Havens and Susan Werner,

Jean-Michel Cousteau and Thomas Friedman, Hillary Clinton and Nobel Peace Prize laureate Dr. Norman Borlaug.

Besides numerous publications with Santa Barbara Music Publishing, Augsburg, GIA, Hinshaw, Concordia, his own Thresholds Music Press and Baker's Plays/Samuel French, Ben Allaway has written a major chapter on ethnic choral music for *The School Choral Program*, a major new secondary methods book. He is also part of the Music That Makes Community project of All Saints Company with the Rev. Donald Schell and Rev. Rick Fabian, founding priests of St. Gregory of Nyssa Episcopal Church in San Francisco. The project promotes the idea of "paperless" music as beneficial for transforming worship into community-building, spontaneous expressions of faith.

CELTIC MASS is a major choral work-in-progress for choir, Celtic band, soloists and organ. The work acknowledges the pan-Celtic experience of the various peoples of the British Isles, those who lived out their lives in Ireland, Scotland, Wales and England, and others who journeyed from those places to America in search of better economic opportunities. The immigrant experience was fraught with uncertainty, and they leaned heavily on their faith and each other. Since Celtic spirituality has strong themes and imagery of sense of place, home, family, community, the land, and the cosmos, each movement of *CELTIC MASS* tells the story or expresses the essence of an individual or family experience and something of their setting. These stories are told drawing direct inspiration from the Latin text of the Ordinary of the Mass.

Each movement is being commissioned by a different choir from around the United States, with a strong Celtic connection such as a conductor's family, a town founded by Irish settlers, or an interest in a particular aspect of the Celtic experience.

Gloria in the Highlands (Scottish-American) was commissioned by the Hood River Valley High School Chamber Singers, Hood River, Oregon. Across the Columbia River from Hood River is the little town of Trout Lake, Washington, where Walter C. Allaway and his sister, Elizabeth Allaway, the composer's great-great-great uncle and aunt, homesteaded a farm at the foot of Mt. Adams. The Latin "in excelsis" becomes "in the highlands" in this epic tale of one family's success putting down new roots while preserving their culture. It is interesting that when the composer visited his newly found relatives, still on the Allaway farm, they sang their table blessing in much the same way that Ben's own family does, evidence that these kinds of traditions die hard in new places, and are perhaps even vital to the survival of the people who practice them.

The smoke was in the mountain,
the sleet was in the bay

Gloria in excelsis Deo

My heart burst open a fountain
that sang a roun-de-lay!

I, from my boat I saw
the sun break o'er the highland,
Aye, docked and broke into
a run for your and my land.

*et in terra pax hominibus
bonae voluntatis.*

Glory be to God on high

*and on earth peace,
to men of good will.*

Our fields were in the valley,
our flocks were up the hill.

*Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam
gloriam tuam.*

Our home along the river
Our hearts would have their fill.
I from the gleam in your eye
the news began to gather.
Aye, blessed as any a man
was soon to be a father!

*Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili Unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.*

Our daisy came in eighty,
our Dellwyn four years hence,
the cows were thrice as lucky,
so we widened out the fence.
Aye, trouble enough there was,
the barn that burned that winter,

*Qui tollis peccata mundi,
miserere nobis;*

Aye, when the children were sick,
or my leg was broke and splintered.
We sang around the table
a roasted turkey prayer,

*qui tollis peccata mundi,
suscipe deprecationem nostram.*

with huckleberry fables to crown the bounteous fare.

*Qui sedes ad dexteram Patris,

miserere nobis.*

Dell at my right hand and Belle the anchor
and Daisy off to be married!
Well more than a man could want of a life
before he was buried!

*Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,*

Hard on ourselves and easy on each other,
Layin' out our fleece in the highlands.

*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
Father,
have mercy upon us.*

*For Thou only art Holy.
Thou only art the Lord.
Thou only art Most High.*

Our father in the morn,
then with Christ our brother,
Oh Tillin' by the Spirit in the highlands.

*Jesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris.
Amen.*

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

For ***Pacem: Find Love*** (*Irish*), commissioned by the Harmonium Choral Society and having its world premiere this weekend, Ben Allaway traveled to England and Northern Ireland over the summer of 2009. There he was able to visit some of the sites of the conflict, and speak with people who had been personally involved in trying to make peace, including Mairead Corrigan McGuire, the co-founder of the *Community of Peace People* and a recipient of the 1976 Nobel Peace Prize. Following this visit, Ben drew on various sources, including Harmonium member Jabez Van Cleef, to create a text which is a resolute assertion of active resistance to violence and a joyful celebration of peace in a divided Ireland.

The way is long, so let us go together,
The way is hard, so let us help each other,
The way is joyful, let us share the joy!
The way is love, the way of peace:

Dona nobis pacem.

Grant us peace.

When father son, neighbor and brother
Turn their arms against each other,
Find love, find love.
The Saints will fear as in their sight
Men lose their souls to win a fight.

“In Christ there is no killing,” St. Paddy said.
In love the Spirit deeply tilling, St. Paddy said.
Find love for all unpityin' kin.
Open your heart and draw them in.

Speak prayer so they may understand;
And bless them with an open hand.

Our arms will harden into stone,
Frozen before the killing's done.
From vengeful ways we'll find release,
And we will climb the way of peace.

The way is open, let us go!
However far, but now, we're near it,
For we have God, Saviour and Spirit.
And as it was always, is now again,
And may it be evermore, Amen.

Giaches de Wert was a late Renaissance madrigal composer, active in Ferra, Italy. His music was influential on many other composers, including the English (such as Wilbye) and Monteverdi. *Vezzosi Augelli* describes a competition between the music of the birds and the music of the breeze, using lots of colorful text painting.

Vezzosi augelli in fra le verde fronde
tempran' a prova lascivette note.
Mormora l'aura,
e fa le foglie e l'onde
garir che variamente ella percote:
quando taccion gl'augelli,
alto risponde,
quando cantan gl'augei,
piú lieve scote;
sia caso od' arte,
or accompagn'ed hora
alterna i versi lor la Musica hora.

Delightful birds among the green branches
tune their lively notes.
The breeze murmurs,
and russels the leaves and waves
as it strikes each in turn:
when the birds are silent
the sound replies from above,
when the birds sing
the breeze shakes softer;
either by chance or purpose
Music in turn accompanies,
now alternates their verses.

John Wilbye was one of the most famous English madrigalists (*Weep, O mine eyes*). He published two volumes, 64 madrigals total, and near perfect in artistry, like the charming *Flora Gave Me Fairest Flowers*.

Flora gave me fairest flowers,
none so fair in Flora's treasure.
These I placed on Phyllis' bowers¹,
she was pleased, and she my pleasure.
Smiling meadows seem to say,
"Come, ye wantons², here to play!"

1- a woman's private chamber (medieval term)

2- people who pursue their intentions aggressively and without restraint

Jean Ritchie grew up in the Cumberland Mountains, the youngest of 14 children, to become Appalachia's most famous folksinger, songwriter, and dulcimer player, known as "The Mother of Folk." As well as work songs and ballads, Ritchie knew hymns from the "Old Regular Baptist" church she attended in Jeff, Kentucky. These were sung as "lining out" songs, in a lingering, soulful way. Jean Ritchie was awarded a Fulbright scholarship to trace the links between American ballads and the songs of the British Isles. As a song-collector, she began by setting down the 300 songs that she already knew from her childhood. She also sold hundreds of dulcimers with her husband, George Pickow, a photographer. In 2002, Ritchie received a National Endowment for the Arts National Heritage Fellowship, the nation's highest honor in the folk and traditional arts. Sadly, in early December 2009, Ritchie was hospitalized after suffering a stroke which took away her ability to communicate. Her composition, *Now is the Cool of the Day*, shows her deep reverence for nature.

My Lord, He said unto me:
Do you like my garden so fair?

You may live in this garden
if you keep the grasses green,
And I'll return in the cool of the day.

Refrain:

Now is the cool of the day,
Now is the cool of the day;
O this earth is a garden,
the garden of my Lord;
And He walks in His garden
In the cool of the day.

Then my Lord, He said unto me:
Do you like my garden so pure?
You may live in this garden
if you keep the waters clean;
And I'll return in the cool of the day.

Refrain

Then my Lord, He said unto me:
Do you like my pastures of green?
You may live in this garden
if you will feed my lambs;
And I'll return in the cool of the day.

Refrain

Steve Friedman is “a lifelong resident of New York City, who managed to escape for four years to get a B.A. in Music from Yale in 1982. Since graduation, he has gamely resisted the temptation to make music his full-time focus, opting for a tenuous balance between telecommunications and ensemble singing.” Steve’s vocal arrangements have been performed by Western Wind, the Dessoff Choirs, the Mannes Chamber Singers, Tokyo Voices, and many other fine groups worldwide. *Born to Be Wild* was written by **Mars Bonfire**, made popular by the Canadian band Steppenwolf, and arranged for madrigal singers by Friedman. According to Wikipedia, it is sometimes described as the first heavy metal song, and the second verse lyric “heavy metal thunder,” marks the first use of this term in rock music.

Get your motor running.
Head out on the highway
looking for adventure
in whatever comes our way.

Refrain:

Yeah, darling, gonna make it happen,
take the world in a love embrace.
Fire all of your guns at once
and explode into space.

I like smoke and lightning,
Heavy metal thunder
racing in the wind
and the feeling that I'm under.

Refrain

Like a true nature's child
we were born, born to be wild.
We have climbed so high,
never want to die.

Born to be wild.

Elliot Levine has been the baritone for the Western Wind Vocal Ensemble since its inception in 1969. He received his M.M. from the Manhattan School of Music and his B.A. from Queens College. He also studied music at the Orff School in Salzburg and composition with Robert Starer at Brooklyn College. He is composer-in-residence at the Church of St. Thomas More in New York City and has been awarded five Meet-the Composer grants. His longest work, *The Cantata of the Animals* (1996), was commissioned and premiered by Harmonium Choral Society, and has since been performed by excellent choruses across the East Coast and in Tokyo, Japan. *El Progreso Honduras* was written in 1989 for the Mark Twain Junior High School Chorus and the Western Wind Vocal Ensemble, to provide a unique opportunity to combine an advanced madrigal group with a young SAB chorus. The text, written by Sheila Maldonado when she was an eighth-grader at Mark Twain, describes her native village of Progreso in a rainstorm:

Sobre las montañas
vimos las nubes
y nosotros nos preparamos para la lluvia.

Above the mountains (far ahead)
we saw the clouds
and we prepared ourselves for the rain.

Pusimos la ropa lavada adentro
las gallinas en sus casitas
y desamarramos la hamaca de los árboles
y la guardamos
hasta que la lluvia dejó de caer.

We put the laundry inside,
the chickens in their coop,
and we untied the hammock from the trees
and stored away
until the rain stopped falling.

Luego vino la lluvia
y nos alivió del calor del día.
Jugamos sin zapatos en la lluvia.
Mojados nuestros pies
cubiertos en el lodo que era la calle.

Then the rain came
and relieved us of the day's heat.
We played barefoot in the rain.
Our feet wet
covered in the mud that was the road.

Joshua Jacobson is the conductor of an excellent Boston-based ensemble, the Zamir Chorale, which specializes in the full spectrum of music arising out of the various Jewish traditions. He holds degrees from Harvard College, New England Conservatory, and the

University of Cincinnati. He is Professor of Music and Director of Choral Activities at Northeastern University, where he served for nine years as Chairman of the Department of Music, and currently as the Stotsky Professor of Jewish Studies.

Regle is his arrangement of a traditional Polish mountain song inspired by the singing of Andrea Schafer in her collection *My Harvest Home: A Celebration of Polish Songs, Dances and Customs* (World Music Press, 1997) in which we find this explanation:

“On the southern border of Poland lie the Tatra Mountains which are part of the Carpathian Mountain range, noted for beautiful scenery, lakes and valleys, rugged terrain and pristine forests. The people of the region are primarily sheep herders noted for their woolen fabric, wood carvings, needlework, and leather making. The Gorale are proud people who live through harsh winters and enjoy beautiful but short summers. The ruggedness and unrefined, down-to-earth manner of this people have made [their] way into the music of the region. The melodies are often in the Lydian mode, using the raised fourth and full of sharply dotted, accented rhythms. Harmonies are often dissonant. The women sing in a very open-throated, chesty sound with bits of ornamentation. *Regle* is traditionally sung by a girl. Imagine her standing in a clearing on a mountainside overlooking a valley.”

Regle, moje regle,	Forests, mountain forests,
ukochane regle,	my beloved forests,
kiej jo se za´skiwom	when I sing out to you
to mi sie ozlegnie.	my voice will echo.
Kiej jo se za´skiwom,	When I sing out to you
puscem dolinom gos,	it rings in the valley.
uslysys mie chlopce,	You will hear me, dear boy,
ale mie nie poznos.	but you won't recognize me.

The prolific **Ralph Vaughan Williams** is considered the personification of the English spirit in music. The influences on his style, ranging from Debussy to folk music, a violinist's feeling for melody, to experiments with modern dissonances, were tempered always by sincerity and a desire that his works grow out of his life and experience. The large volume of works spans a huge range - chamber music, song, instrumental sonatas, church music, choral works large and small, symphonies - and the vastness of this output is reflected in his extremely broad range of expression. A fascination with folk music consumed Vaughan Williams and accounts for the large number of richly harmonized folk/part-song settings he wrote throughout his career, such as the gorgeous setting of Robert Burns' *Ca' the Yowes*, written in 1922 in Scotland.

Refrain:

Ca' the yowes tae the knowes,
 Ca' them whar the heather grows
 Ca' them whar the burnie rows,
 My bonnie dearie.

Hark the mavis' e'enin' sang,
 Sounding Cluden's woods amang;
 Then a-fauldin let us gang,
 My bonnie dearie.

Refrain

Fair and lovely as thou art,
Thou hast stown my very heart;
I can die, but canna part,
My bonnie dearie.

Refrain

While waters wimple to the sea
While day blinks in the lift sae hie
Till death shall blin' my e'e
Ye shall be my dearie.

Refrain

Godwin Sadoh, ethnomusicologist, has provided the following information about Professor **Lazarus Edward Nnanyelu Ekwueme**, one of the most learned Nigerian composers: "He was born in 1936 in Nigeria and had much of his music education in Britain and the United States of America. He studied at such famous schools as the Royal College of Music, London; Durham University, England; and Yale University. While in England, Ekwueme took part in several music and drama activities, and ran his own Laz Ekwueme Chamber Orchestra. As a lecturer in music at the University of Nigeria, Nsukka (1964-66), where he taught composition, theory and history of Western music, singing and conducting, he founded the University of Nigeria Choral Society. In 1974, he was made a Professor of Music at the University of Lagos, where he also founded the Laz Ekwueme National Chorale, which became acknowledged as probably the most sophisticated choral group in Africa. Professor Ekwueme is now retired from teaching at the University of Lagos. He is presently a crowned king in Igbo land." *Hombe* is an arrangement of a folk song from Kenya; the language is Luo.

Hombe, hombe...

Nya thii may wak Ondiek chame,	Hyenas catch a weeping child,
Nya thii maling' Ondiek weye.	But angels watch the sleeping child.

Steven Sametz has earned increasing renown in recent years as both composer and conductor. He is Professor of Music and Director of Choral Activities at Lehigh University and also serves as artistic director for the elite *a cappella* ensemble, The Princeton Singers. Dr. Sametz has received commissions from the National Endowment for the Arts, the Connecticut Council on the Arts, and the Santa Fe Music Festival, creating new works for Chanticleer, the Dale Warland Singers, Philadelphia Singers, Pro Arte Chamber Choir, the Santa Fe Desert Chorale, Connecticut Choral Artists, and the King of Thailand. Dr. Sametz holds degrees from Yale University, the University of Wisconsin-Madison, and the Hochschule für Musik in Frankfurt, Germany. *Pai duli* is a joyful tongue-twister of a song, popular with the Yale Russian chorus, who inspired this arrangement. We are grateful to our baritone Mark Hewitt, Yale Russian Chorus alumnus, for his coaching on the text.

Pai duli vwihdul ja, da!	Do I go in or do I go out? Yes!
Vodawl vodalinushku, da!	I'll go through the field, yes!
Vodawl voshi rawkuju	I'll go through the big field
Sarvulja vwihrvul ja, da!	Do I pick grapes? Yes!
Svinuh grada jagadu, dah!	I'll pick each little berry from the ground.
Svinuh grada vihnuju.	Are they for me, these berries? Yes!
Taw lihmuhneli jaguhda, da!	I'll gather flowers from the field to make garlands.
Da ja tsvetawtchek sarvala, da!	I fall to my knees.
Ja vjenotchek zavila	I am looking for the youngest one, yes!
Kinusja broshusja, da!	I see the youngest one, yes!
Kuhma lodsu naka leni,	Say something, say sweetheart,
Ja u moladtsa sizhu, da!	Say if you love me or not.
Jana moladtsa glazhu, da!	I love you or maybe I don't, yes!
Skazhi dushe skazhi svet, da!	I can't take my eyes off you.
Skazhi lubish alinet, da!	
Ja lubit tuh ne l'ublu, da!	
Nagladetsa nemagu.	

Robert DeCormier was the acclaimed music director of the New York Choral Society for 17 years. A graduate of the Juilliard School of Music, Mr. DeCormier's conducting engagements have taken him from Broadway and opera to the Berkshire Choral Institute, and internationally with his own professional group, the Robert DeCormier Singers. He spent many years as conductor and arranger for Harry Belafonte and was music director for the popular folk trio Peter, Paul and Mary for over 20 years. His arrangements of spirituals and international folk songs are favorites of choirs everywhere. *Ahrirang* is arguably the most popular and best-known Korean folk song, both inside and outside Korea. Ahrirang is an ancient native Korean word with no direct modern meaning. 'Ahri' means "beautiful" and 'rang' can mean "dear."

Ahrirang, Ahrirang, Ahrirango,
Climbing the mountains of Ahrirango.
Walk beside me, we'll sing as we go
Over all the little hills of Ahrirango.

Nick Page is a Boston based song leader, composer, writer, and workshop leader. He was a conductor of the Chicago Children's Choir from 1983 to 1986. He conducted sing-alongs called "Power Sings" throughout North America. In 1989, he founded the Mystic Chorale in Arlington, Massachusetts, of which he is resident conductor. His repertoire is broadly multicultural, and he tours with the Chorale internationally. He is author of *Sing and Shine On! The Teacher's Guide to Multicultural Song Leading* and *Music As A Way Of Knowing*. Mr. Page resides in Melrose, Massachusetts.

A Promise I Will Keep was commissioned by the Teaneck Community Chorus, Teaneck, NJ, directed by Steve Bell. It was inspired by the Hippocratic Oath which doctors have taken for thousands of years as a promise not to turn their science against humanity. Says Page, "Doing good does not mean performing miracles; it is the basic goodness of our daily lives. There is a reference in the piece to the Seventh Generation, a Seneca concept that points out that everything we do affects our great-great grandchildren."

In every house, I will enter for good.
In every field, I will do only good,
by every river, I will turn my hand toward good.
This is a promise I will keep.

And if I am asked to turn my hand
toward harm, toward hate,
and if I am asked to turn my thoughts,
toward harm, toward hate,
and if I am asked to turn my life,
toward harm, toward hate,
though it would profit me,
I would refuse.

For all of the dreams of the children,
daughters of the sons of daughters,
for all their dreams.
For all of the hopes of the children,
daughters of the sons of daughters,
for all their hopes.
For all of the promise of the children,
daughters of the sons of daughters,
of all of their promise, hopes, and dreams
for seven generations.

We hope you leave this concert with an awareness of “the peace of wild things.”

Dugan's Hooligans is a Celtic-Eclectic ensemble showcasing two incredible musical talents: Connor, 17 (fiddle/violin) and Sharlys, 16 (harp, vocals, whistle, flute, dance).

Connor, the group's fiddler, drives most of the music with his precise and energetic fiddling. *The New York Times* has described Connor as a “virtuosic fiddler.” He may start off with a traditional Irish tune, then veer off to some funky bluegrass, a rag, a Cajun riff, or an oldtime shuffle. Educated in classical, as well as Celtic and American folk music since the age of 6, Connor can pull a concerto out of his back pocket as fast as a jig. He is a violinist in the Baroque Orchestra of North Jersey and the NJ Concert Opera, and a former member of the NJ Youth Symphony family of ensembles. Connor earned the first place championship in the Mid Atlantic Irish Fiddle competitions twice in a row, and has numerous other first place championships under his belt, including the Fireback Fiddle, adult Celtic, Oldtime, and Bluegrass championships, and the Sussex Fair Fiddle Contest.

Sharlys started playing the harp at age 4, and at 6 won her first North Atlantic Irish Harp championship, which she held for 3 consecutive years. In addition to studying classical and Celtic harp, she is a champion tin whistle player, a fine vocalist, flautist, and an engaging Irish dancer. Sharlys often joins the Baroque Orchestra as a guest harpist or soloist. She sings with the Grace Church Choirs in Madison, NJ.

Mom/**Nancy** plays the harp and keyboards, and Dad/**George** plays bodhran. They call it "parenting with a backbeat." Their role, aside from musical guidance and being roadies, involves arranging music, percussive enhancements and accompaniments.

The **Morristown Neighborhood House's** mission is to assist children, families and individuals who are confronting economic/social challenges to become self-sufficient by ensuring the existence of cultural, recreational, educational and social programs. Harmonium's newly sponsored choral arts program seeks to enrich the Arts offerings at Morristown's branch with an after-school chorus for grades 2-5. Harmonium's Outreach Chorus kicked off the project with a performance in November. The chorus has been meeting on Thursday afternoons since January. A piano was also donated to Neighborhood House to help with this project. We would like to continue and expand this project and are looking for further funding.

SPECIAL THANKS TO:

At Neighborhood House:

David Walker, Executive Director

Lashone Murphy, Administrator

Miss Sandy, head teacher, for her invaluable input!

All the parents and families!

Community:

Piano students of Linda Loria

Harmonium Outreach Chorus and helpers, especially:

"Dr. Anne"

Leslie Adler

Paul Flowerman

Linda Kastner

Mickey McGrath and the McGrath family

Susan Pilshaw

David Thomson

Joan Tracy

Emily Wolper

Maxine Wolper

AND!

The Neighborhood House Chorus:

Bree Acosta, Luna Aguilar, Luis Alvarez, Mari Andres,

Lucas Cardona, Shamaya Fabel, Laura Gonzalez,

Madison Hall, Janae Hylton, Jhoselyn Jachero,

Ashleigh King, Jhamil King, Cristian Malo, Harold Manguia,

Taylor Martin, A'Koria McCall, Aleria McCall, Milka Morales

Emely Pereira, Mariely Quispp, Gian-Carlo Ramirez,

Mario Sierra, Emily Taveras