



MAGIC AND MYSTERIES: PROGRAM NOTES
June 4th & 5th, 2016

In the Most Silent Hour <i>premiere</i> <i>Laura Quinn, Gloria Bangiola</i>	Kenneth Lampl (b. 1964)
Followers of the Lamb <i>processional</i> <i>Ben Schroeder</i>	Shaker, arr. Philip Dietterich (b. 1931)
Stetit Angelus Stetit Angelus <i>Latvian</i>	Giovanni Palestrina (c. 1525-1594) Rihards Dubra (b. 1964)
Adoramus Te, Christe O Salutaris Hostia <i>Latvian/American</i> <i>Rachel Fountain, Emilie Bishop</i>	Claudio Monteverdi (1567-1643) Ēriks Ešenvalds (b. 1977)
Ut Queant Laxis As Truly as God is Our Father <i>organ</i>	Xabier Sarasola (b. 1960) William Mathias (1943-1992)
You Spotted Snakes (<i>Shakespeare Songs, Bk. III</i>) Sigh No More, Ladies	Matthew Harris (b. 1956) Harris
Zigeunerleben <i>Susan Kirkland, Claudia Dietrich, Matthew Onigman, Matthew Lee</i>	Robert Schumann (1810-1856)
INTERMISSION	
Alma Redemptoris Mater Only in Dreams <i>from The Wisdom of Homer (Hansen)</i> Grandfather's Clock Chamber Singers	Johannes Ockeghem (1410-1497) George Aronson (b. 1942) Henry Clay Work (1832-1884) arr. Philip Lawson (b. 1957)
CONTEST WINNERS	
November (Chamber Singers) <i>runner-up</i> The Cold Wind <i>GRAND PRIZE WINNER</i>	Theodore Trevisan (b. 1999) Zachary Catron (b. 1998)
Pyè Aleman <i>Haitian men, percussion</i> <i>Robert Bowden and Holland Jancaitis</i>	arr. Sten Källman (b. 1952) & Ethan Sperry

Chant for a Long Day <i>women</i> <i>Caitlyn Roper, Mickey McGrath, Grace Van Cleef</i>	arr. Stephen Hatfield (b. 1956)
She Moved Through the Fair <i>Adam Aguanno</i>	arr. Anne Barry (b. 1965)
Prende la Vela <i>Colombian</i> <i>PJ Livesey</i>	arr. Lucho Bermúdez (1912-1994) & Alberto Carbonell
Daniel, Daniel, Servant of the Lord <i>David Green, Michael Willis</i>	Spiritual, arr. Undine Moore (1904-1989)

Instrumentalists: Helen Raymaker, *piano*; Christopher Hatcher, *organ*
Jennifer DeChene, *tambourine*; Michael Sutcliffe, *triangle*

This year has been a wonderful journey of exploring both our American composers and Baltic composers in preparation for tour. The theme of this concert embraces some of our favorite works and some new composers we are very excited about, including as always, the talented high school ones. Music has a way of expressing the inexpressible and mysterious, be it secular or sacred, or some mystical combination of both. Come join us on our journey!

Kenneth Lampl received his D.M.A. in composition from the Juilliard School in New York City. His first international recognition came with the winning of the Prix Ravel in Composition at the American Conservatory in Fontainebleau, France. Many awards soon followed including four ASCAP Composer Awards, two New Jersey State Council for the Arts Fellowships, the Gretchanov Memorial Prize in Composition from the Juilliard School and fellowships from the foundations of Henry Mancini, George Gershwin and Richard Rogers. His orchestral music has been performed by prestigious orchestras from the Cincinnati Symphony Orchestra to the Tanglewood Festival Orchestra, and his film music includes over 25 feature film scores. *In the Most Silent Hour* is a meditation on a section of “Letters from a Young Poet” by Rainer Maria Rilke:

You ask whether your verses are any good. You ask me. You have asked others before this. You send them to magazines. You compare them with other poems, and you are upset when certain editors reject your work. Now (since you have said you want my advice) I beg you to stop doing that sort of thing. You are looking outside, and that is what you should most avoid right now. No one can advise or help you – no one. There is only one thing you should do. Go into yourself. Find out the reason that commands you to write; see whether it has spread its roots into the very depths of your heart; confess to yourself whether you would have to die if you were forbidden to write. This most of all: **ask yourself in the most silent hour of your night: must I write? Dig into yourself for a deep answer. And if this answer rings out in assent, if you meet this solemn question with a strong, simple “I must,” then build your life in accordance with this necessity...** Then take that destiny upon yourself, and bear it, its burden and its greatness, without ever asking what reward might come from outside.

Baruch atah, Adonai Eloheinu,
Melech ha'olam.

Praised be you, our God Adonai,
Sovereign of the universe.

Bismillah ir rahman ir raheem.
Masha'Allah.

In the name of Allah, the gracious and the merciful.
What Allah wills.

Gloria in excelsis Deo
et in terra pax
hominibus bonae voluntatis.

Glory to God in the highest,
and on earth peace
to men of good will.

Astaghfirullah.
Slach li, Adonai.
Miserere mei, Deus.
Amen.

Forgive me, Allah.
Forgive me, Adonai.
Forgive me, Lord.
Amen.

Philip R. Dietterich was born into a musical family in Buffalo, NY. A lifelong Methodist, he is a graduate of Ohio Wesleyan University, The Boston University School of Theology and Union Theological Seminary in New York City. For most of his adult life, he was the full time Minister of Music at First United Methodist Church in Westfield, NJ. *Followers of the Lamb* is a boisterous arrangement of a Shaker tune. The Shakers were millenians (they believed in Christ's imminent second coming – as a woman). They practiced confession of sins, communal ownership, celibacy and withdrawal from the world. They were known for praying themselves into a frenzied dance, shaking their bodies wildly to get rid of evil spirits. Dietterich has pointed out that since instrumental music was not sanctioned by the Shakers until 1870, and this tune was written down in 1847, the tambourine accompaniment is not exactly stylistically proper – although lots of fun. Even more shocking would be our mixed choral arrangement with women standing next to men!

O brethren ain't you happy,
O brethren ain't you happy,
O brethren ain't you happy,
ye followers of the Lamb?

Refrain:

Sing on, dance on, followers of Emmanuel.
Sing on, dance on, ye followers of the Lamb.

O sisters ain't you happy,
O sisters ain't you happy,
O sisters ain't you happy,
ye followers of the Lamb?

Refrain

O I'm glad I am a shaker,
I'm glad I am a shaker,

I'm glad I am a shaker,
ye followers of the Lamb.

Refrain

O I mean to be obedient,
I mean to be obedient,
I mean to be obedient,
ye followers of the Lamb.

Refrain

In the great Renaissance master **Giovanni Pierluigi da Palestrina's** setting of the offertory for St. Michael's Day, *Stetit Angelus*, soaring lines evoke the rising incense in exquisite counterpoint. Palestrina was revered for his many sacred works as the greatest Italian master of the Catholic Counter-Reformation.

Stetit angelus juxta aram templi,
habens thuribulum aureum in manu sua.
Et data sunt ei incensa multa,
et ascendit fumes aromatum
in conspectu Dei.
Alleluja.

An angel stood near the altar of the temple,
holding a golden censer in his hand.
And there was given unto him much incense,
and the incense smoke ascended
before the presence of God.
Alleluja.

Rihards Dubra was born in Riga, Latvia, and holds degrees from the Latvian State Conservatory (composition) and the Latvian Academy of Music. During his studies, he began to teach harmony and composition at the Jūrmala School of Music, where he still works today. He was the organist at the Riga Our Lady of Suffering Church, and, as of 1999, he is the cantor of the Riga St. Mary Magdalene Church. Dubra concentrates on sacred music. His choir works and vocal instrumental compositions are heard at international festivals and concerts. He has written minimalist, Gregorian and Renaissance-style music, with a romantic ideal, thinking not just of intonation, exposition and similar spheres, but firstly the philosophical side. *Stetit Angelus* was commissioned in 2005 by the Indonesian choir Vox Angelorum and their director, Henry Sutjipto, for a choral competition in China. It uses many interesting techniques including the opening chord, which contains both static and moving parts on the same pitches while the tenors sing in Gregorian chant style. Later in the work, aleatoric, free-floating women's voices reflect the image of rising clouds of incense over a more harmonic foundation of tenors and basses.

Stetit angelus juxta aram templi,
habens thuribulum aureum in manu sua.
Et ascendit fumes aromatum
in conspectu Domini
de manu Angeli.
Amen.

An angel stood near the altar of the temple,
holding a golden censer in his hand.
And the incense smoke ascended
before the presence of the Lord
from the Angel's hand.
Amen.

Claudio Monteverdi's compositional style spans the gap between an earlier era (the Renaissance) and the later one (Baroque). He himself defined two different kinds of compositional practices, the *prima prattica*, or old style which was still used for much church music, and the *secunda prattica*, the new style which “considers harmony not commanding but commanded, and makes words the mistress of harmony.” *Adoramus Te, Christe* shows the text painting and florid vocal writing of the latter while retaining something of the motet style of *prima prattica* church music. From a composer at the height of his powers, it is deeply expressive of an ecstatic state of worship.

Adoramus te, Christe,
et benedicimus tibi,
quia per sanguinem tuum pretiosum,
redemisti mundum.
Miserere nobis.

We adore thee, O Christ,
and we bless thee,
because by thy precious blood,
thou hast redeemed the world.
Have mercy on us.

Ēriks Ešenvalds, born in Riga, is one of the most sought-after choral composers working today. He studied at the Latvian Baptist Theological Seminary (1995-97) before obtaining his Master's degree in composition (2004) from the Latvian Academy of Music under the tutelage of Selga Mence. From 2002 to 2011, he was a member of the State Choir Latvija. In 2011, he was awarded the two-year position of Fellow Commoner in Creative Arts at Trinity College, Cambridge University. Multiple awards for his work include the Latvian Great Music Prize (2005 & 2007), the Copyright Award in 2006 and “The Year's New-Composer Discovery” of the *Philadelphia Inquirer* in 2010, the same year he was nominated for the British Composer Award. Recordings of his choral music won the Latvian Music Records Award in both 2011 and 2014. His works have been performed internationally. *O Salutaris Hostia* sets soaring, romantic solo soprano lines over warm, sumptuous Lauridsen/Whitacre-like added tone chords in the 16-part divisi choir, for a work of stunning beauty.

O salutaris hostia
quae caeli pandis ostium,
bella premunt hostilia:
da robur, fer auxilium.

O saving victim
who opens the gate of heaven,
hostile wars press on us:
give strength, bring aid.

Uni trinoque Domino,
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria.
Amen.

To the Lord, three in one,
be everlasting glory,
for life without end
he gives us in his Kingdom.
Amen.

Xabier Sarasola, Basque musician, teaches violin, harmony, orchestra and choral singing at the Music School of Beasain. His choral teachers included Javier Busto and E. Ericson. He is active as an adjudicator of many festivals including the Choral Competition in Tolosa, for which he has been president of the jury. *Ut Queant Laxis* (aka *Hymnus in Ioannem*) is a Latin hymn in honor of John the Baptist, famous for its part in the history of musical notation. In the original Gregorian chant, each line starts a tone higher, and the beginning syllable of each line is *ut* (later *do*), *re*, *mi*, *fa*, *so*, *la*. This solmization was attributed to composer/theorist Guido of Arezzo, who was active in the 11th century and is regarded as the father of modern musical notation. (The hymn does not help with the 7th tone as the last line, *Sancte Iohannes*, breaks the ascending

pattern. The syllable *si*, for the 7th tone, was added in the 18th century.) Sarasola sets a new tune but with the same idea; each line begins on the successive note of the scale for the appropriate solfege syllable. It was composed in 2010 for the choir El León de Oro.

The first stanza is:

*Ut queant laxis
resonare fibris,
Mira gestorum
famuli tuorum,
Solve polluti
labii reatum,
Sancte Iohannes.*

It may be translated as: *So that your servants may, with loosened voices, resound the wonders of your deeds, clean the guilt from our stained lips, O Saint John.*

A paraphrase by Order of Saint Benedict monk Cecile Gertken preserves the key syllables and the meter:

Do let our voices
resonate most purely,
miracles telling,
far greater than many;
so let our tongues be
lavish in your praises,
Saint John the Baptist.

William Mathias was born in South Wales, where he began composing and playing the piano as a young child. He studied at the Royal Academy of Music, and was professor of music and head of department at the University of Wales, Bangor from 1970 until 1988. His compositions include an opera, *The Servants* (1980), three symphonies and three piano concertos, but he is best known for his numerous works of Anglican church music for chorus and organ. His most famous anthem is *Let the people praise Thee, O God*, written for the July 1981 royal wedding of Prince Charles and Diana Spenser. He founded the North Wales International Music Festival in St. Asaph in 1972 and directed it until his death in 1992. Honors included Commander of the Order of the British Empire (CBE) and an honorary Doctorate from Westminster Choir College in 1987.

As Truly as God is Our Father is another work associated with a royal visit to St. Paul's Cathedral, written at the request of the Friends of St. Paul's Cathedral for their festival and sung in the presence of Her Majesty Queen Elizabeth, The Queen Mother, the Patron of the Friends on June 30, 1987. The jazzy rhythms normally associated with Mathias' style are absent here; the powerful words are reflected in the simplicity of the slowly changing harmonies. This gentle anthem takes its text from the writings of Mother Julian of Norwich, a 14th century mystic and theologian. Her *Revelations of Divine Love*, written around 1395, depicts visions she had in 1373 while suffering from a mysterious illness. It is the first book in the English language known to have been written by a woman.

As truly as God is our Father, so just as truly is he our Mother.
In our Father, God Almighty, we have our being;

In our merciful Mother we are remade and restored.
Our fragmented lives are knit together.
And by giving and yielding ourselves, through grace,
To the Holy Spirit we are made whole.
It is I, the strength and goodness of Fatherhood.
It is I, the wisdom of Motherhood.
It is I, the light and grace of holy love.
It is I, the Trinity.
I am the sovereign goodness in all things.
It is I who teach you to love.
It is I who teach you to desire.
It is I who am the reward of all true desiring.
All shall be well, and all manner of thing shall be well.
Amen.

Composer **Matthew Harris** lives in New York City, where he works as a musicologist. He studied at The Juilliard School, New England Conservatory and Harvard University, and has received numerous grants and awards. His six books of *Shakespeare Songs* are justifiably popular with choruses. Harmonium has performed them in various concerts, as well as his major cantata *Oceanic Eyes*, and commissioned and premiered his major Christmas oratorio, *A Child's Christmas in Wales*, in 2002. Matthew also serves as a judge for our High School Composition Contest. Matthew provides the following notes on the pieces Harmonium is singing in this concert:

Shakespeare Songs are my musical settings of the lyrics to songs in Shakespeare's plays. The cycle comprises fourteen songs, divided into four books. Book III was completed in 1992, and premiered by the New Amsterdam Singers (Clara Longstreth, director) in March 1993. *You Spotted Snakes* has slippery chromaticism (in mock 1940s close harmony style) to describe all the creepy things to be kept away in contrast to the very diatonic lullaby chorus. The women in *Sigh No More, Ladies* sigh ("ah, ha") and sing ("la, la"), though the men tell them not to. But they both come together for rollicking choruses of "Hey nonny, nonny."

You Spotted Snakes

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blindworms, do no wrong,
Come not near our fairy queen.

Philomel¹, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby.
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;

So goodnight, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offense.

1- nightingale

Sigh No More, Ladies

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never.

Then sigh not so, but let them go,
And be you blithe² and bonny³,
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no more,
Of dumps so dull and heavy,⁴
The fraud of men was ever so,
Since summer first was leavy⁵.

2- carefree

3- merry

4- 'down in the dumps'

5- leafy

One of the great composers of the 19th century, **Robert Schumann**, was the quintessential artist whose life and work embody the idea of Romanticism in music. Schumann was uncomfortable with larger musical forms, such as the symphony and the concerto (nevertheless, representative works in these genres contain moments of great beauty), expressing the full range of his lyrical genius in songs and short pieces for piano. Schumann's extraordinary ability to translate profound, delicate – and sometimes fleeting – states of the soul is exemplified by works such as the song cycle *Dichterliebe* (*A Poet's Love*), after Heinrich Heine, and his brilliant collections of short piano pieces, including *Phantasiestücke* (*Fantastic Pieces*), *Kinderszenen* (*Scenes from Childhood*) and *Waldszenen* (*Forest Scenes*). In his songs, as critics have remarked, Schumann attained the elusive union of music and poetry which Romantic poets and musicians defined as the ultimate goal of art. (Zoran Minderovic)

Schumann's fascination with gypsies grew out of his encounter with Emanuel Geibel's "gypsy poems," and finally found expression in his *Zigeunerleben*, opus 29, no. 3. Schumann musically portrays Geibel's colorful description of a gypsy campfire in the summer of 1840. The piece begins with the mysterious quiet of "woods filled with shadows and whispering branches," and

then rising vocal lines depict the flames as they “flare up to illumine the trees.” The piano part (with triangle and tambourine) provides a definite feeling of folk dance. The middle section is more hymn-like as the poem reflects on the memory of olden times, while the close of the piece captures the nomadic aspect of gypsy life with the final text, “the figures move away—who knows whereto?”

Im Schatten des Waldes, im Buchengezweig,
da regt's sich und raschelt und flüstert zugleich.
Es flackern die Flammen, es gaukelt der Schein
um bunte Gestalten, um Laub und Gestein.

In the shade of the forest, among the beech branches,
something stirs and rustles and whispers all at once.
Flames are flickering; their light flits
around colorful figures, around leaves and rocks.

Da ist der Zigeuner bewegliche Schar
mit blitzendem Aug' und wallendem Haar,
gesäugt an des Niles geheiligter Flut,
gebräunt von Hispaniens südlicher Glut.

Here is the roaming band of gypsies
with flashing eye and flowing hair,
weaned on the hallowed waters of the Nile,
tanned by Iberia's southern glow.

Um's lodernde Feuer in schwellendem Grün,
da lagern die Männer verwildert und kühn,
da kauern die Weiber und rüsten das Mahl,
und füllen geschäftig den alten Pokal.

Around the blazing fire in the swelling greenery,
here camp the men, feral and bold,
here squat the women to prepare the meal,
and busily fill the ancient goblet.

Und Sagen und Lieder ertönen im Rund,
wie Spaniens Gärten so blühend und bunt,
und magische Sprüche für Not und Gefahr
verkündet die Alte der horchenden Schar.

And legends and songs resound all around,
like the gardens in Spain, so full of bloom and color;
and magical sayings for hardship and danger
the old woman recites for the listening crowd.

Schwarzäugige Mädchen beginnen den Tanz.
Da sprühen die Fackeln im rötlichen Glanz.
Es lockt die Gitarre, die Zimbel klingt.
Wie wild und wilder der Reigen sich schlingt!

Dark-eyed girls begin the dance.
Torches sputter with reddish brilliance.
The guitar allures; the cymbal sounds.
How wild and more wildly the round dance whirls!

Dann ruhn sie ermüdet vom nächtlichen Reih'n.
Es rauschen die Buchen im Schlummer sie ein.
Und die aus der glücklichen Heimat verbannt,
sie schauen im Traume das glückliche Land.

Then they rest, weary from the nighttime dance.
The beeches rustle them to sleep.
And, exiled as they are from their blissful homeland,
they see in their dreams that happy country.

Doch wie nun im Osten der Morgen erwacht,
verlöschen die schönen Gebilde der Nacht,
es scharret das Maultier bei Tagesbeginn,
fort zieh'n die Gestalten, wer sagt dir wohin?

But now, as the morning awakes in the east,
the beautiful images of the night vanish;
at daybreak the mule paws the ground,
the figures move away—who knows whereto?

Johannes Ockeghem was the most influential composer/choir director of the Franco-Flemish School in the last half of the 15th century. He was known for expressive counterpoint, long melismatic lines and low bass parts which can be heard in the devotional Marian motet, *Alma Redemptoris Mater*.

Alma Redemptoris Mater,
quae pervia caeli

Loving Mother of the Redeemer,
who remains the gate

porta manes,
et stella maris,
succurre cadenti surgere
qui curat populo:
Tu quae genuisti, natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
peccatorum miserere.

by which we mortals enter heaven,
and star of the sea,
help your fallen people
who strive to rise again:
To the wonderment of nature,
you bore your sacred Creator:
yet remained a virgin after as before,
you who received Gabriel's joyful greeting,
have mercy on our sins.

George Aronson is a Morristown-based widely-published nature photographer who has been singing with Harmonium for 9 years. Homer Hansen, turning 98 this year, is a local legend, well-known for his imaginative and intricate paper cuttings, which have graced libraries, schools and churches for many years. Less well known are Homer's extensive collections of original poems, written over the past 70-plus years. Both George and Homer are long-time members of the Morristown Unitarian Fellowship. In May 2015, a concert was created featuring some of Homer's poems set to choral works written by five local composers, including George. The concert was entitled "The Wisdom of Homer (Hansen)," and was a resounding success. George subsequently made some revisions to his three contributions to this concert, and presents them under that same title. The subject matter is romantic love and philosophical musings about the nature of human existence. The Chamber Singers premiered the first *a cappella* performance of these works in their April 2016 concert; *Only in Dreams* is the second movement.

I would soar like a bird,
But this happens only in dreams.
I would play the most beautiful music ever heard,
But this happens only in dreams.
I'd dare to sail from sight of shore;
Walk upon a foreign land, listen to the foreign tongue,
But this happens only in dreams.
I would live a loving, growing life with you.
This happens not only in dreams,
But for true!

When I was little, my mother had a book of songs to play and sing on the piano, and I found this the most mysterious and scary one—it made a huge impression on me! **Henry Clay Work** was an abolitionist, self-taught song-writer, and musical typesetter, famous for both Civil War songs including "Marching Through Georgia" and sentimental balladry such as "My Grandfather's Clock," published in 1876, which secured more than a million sales of the sheet music, along with popularizing the phrase "grandfather clock" to describe a longcase clock. **Philip Lawson** is a Grammy award-winning composer and arranger, mostly of *a cappella* and sacred music. For 18 years, he was a baritone with the King's Singers and the group's principal arranger for the last 15 years of that period. He sets *Grandfather's Clock* rather humorously with lots of text painting.

My grandfather's clock was too large for the shelf,
So it stood ninety years on the floor;

It was taller by half than the old man himself,
Though it weighed not a pennyweight more.
It was bought on the morn of the day that he was born,
And was always his treasure and pride;
But it stopped short, never to go again,
When the old man died.

Refrain:

Ninety years without slumbering,
His life seconds numbering,
But it stopped short, never to go again,
When the old man died.

In watching its pendulum swing to and fro,
Many hours had he spent as a boy;
And in childhood and manhood the clock seemed to know,
And to share both his grief and his joy.
For it struck twenty-four when he entered at the door,
With a blooming and beautiful bride;
But it stopped short, never to go again,
When the old man died.

My grandfather said that of those he could hire,
Not a servant so faithful he found;
For it wasted no time, and had but one desire,
At the close of each week to be wound.
And it kept in its place, not a frown upon its face,
And its hands never hung by its side.
But it stopped short, never to go again,
When the old man died.

Refrain

It rang an alarm in the dead of the night,
An alarm that for years had been dumb;
And we knew that his spirit was pluming for flight,
That his hour of departure had come.
Still the clock kept the time, with a soft and muffled chime,
As we silently stood by his side;
But it stopped short, never to go again,
When the old man died.

Refrain

Theodore Trevisan is the 2016 High School Student Composition Contest runner-up for his piece *November*. He is a junior at Princeton High School. Theo learned about singing and theory

at the American Boychoir School, of which he is an alumnus. Currently, in addition to composing, he sings in his school's Chamber Choir and all-male *a cappella* group the Testostertones; he also participates in debate and student government. Theo states: "When I read [de la Mare's] "November," I was initially drawn to the short, somewhat fragmented but beautiful phrases and wanted to see how I could set that to music. Writing the piece allowed me to blend Renaissance contrapuntal and text painting techniques with more complex, contemporary harmonies, which is something I've wanted to do for a while."

There is wind where the rose was,
Cold rain where sweet grass was,
And clouds like sheep
Stream o'er the steep
Grey skies where the lark was.

Nought warm where your hand was,
Nought gold where your hair was,
But phantom, forlorn,
Beneath the thorn,
Your ghost where your face was.

Cold wind where your voice was,
Tears, tears where my heart was,
And ever with me,
Child, ever with me,
Silence where hope was.

Zachary Catron (Grand Prize Winner) is a senior at West Morris Mendham High School where he is choir president, concertmaster of the orchestra, and student director of Men in Black *a Cappella*. The Mendham High School choir will be singing *Fire Unfelt*, Zachary's grand prize winner from 2015, in their summer concert. Also on this concert will be the premiere of his new orchestral work *wired* and the debut of Mendham High's new alma mater, which he composed. In fall 2015, WMMHS put on *Twelfth Night* by Shakespeare, for which Zachary composed incidental music; he was also the musical director. In October 2015, his award-winning piece *Running Past* was performed at the Grand Ole Opry in Nashville as part of the National Association for Music Educators' conference. Zachary will attend Mannes School of Music at The New School in the fall to study composition with Missy Mazzoli. Zachary explains:

The Cold Wind includes my first attempt at creating an atmospheric sound with voices. I did not want the effect of harsh or thrashing wind, but its constant and cool presence. That effect is what ties the song together, even after its pained climax. The piano accompaniment is one of the most demanding I have composed for a choral piece, but beginning and ending the work with a simple part feels more intimate and more heart-wrenching because the audience can focus on the voices, not their relationship with the accompaniment.

There is wind where the rose was,

Cold rain where sweet grass was,
And clouds like sheep
Stream o'er the steep
Grey skies where the lark was.

Nought warm where your hand was,
Nought gold where your hair was,
But phantom, forlorn,
Beneath the thorn,
Your ghost where your face was.

Cold wind where your voice was,
Tears, tears where my heart was,
And ever with me,
Child, ever with me,
(Silence) where hope was.

Swedish composer **Sten Källman** began his musical training in the Congregationalist Church as a singer and classical flute player. At 18, he lived in Haiti for one year and was stunned to discover the richness and complexity of the culture in one of the world's poorest countries. After completing his music studies at the University of Gothenburg (where he is now a professor of World Music), Sten began a career as a freelance musician playing flute, saxophone and percussion and singing in a wide variety of bands and choirs. Sten has since returned to Haiti several times to study, work and tour. He has made it his priority to embrace the music of both Haiti and Scandinavia, seeking the crossroads where all cultures meet. He has introduced Haitian music to the West through his choral arrangements, first performed and recorded by Amanda, a Swedish choir, and now embraced and performed worldwide. He provides the following notes about *Pyè Aleman*:

The Republic of Haiti was created in 1804 by slaves who revolted against France, believing the message of the French Revolution, that all people are free and equal, was as true for the black man as it was for the white man. Modern Haitians are descended from generations of intermarriage between a variety of West African nations, with some influence from the French and Taino Indians. Similarly, the Haitian cultural life is a rich mix of these influences, and the Voodoo religion has become an effective synthesis of Christianity and West African beliefs. Voodoo is practiced mainly by poorer, rural Haitians as a way of creating a collective community between the extended family and the nature spirits that they believe respond to singing and dancing. These Haitians are also Christians who believe in one God. The Voodoo spirits appear and are pictured in similar ways to Catholic Saints. I have watched as the music at these singing, dancing and drumming gatherings creates a sense of warmth and security in a community that helps people become completely free to express themselves, revealing the true dignity of the human spirit. I first heard *Pyè Aleman* in 1990 at a ceremony in a village called Badjo, known for its strong Voodoo tradition focusing on Nago, the spirit of masculinity. Nago is the Haitian name for Yoruba, the main African tribe and language in Nigeria, and thus the people of Badjo feel a very strong connection to their African forefathers. While

most Voodoo music is fast and celebratory, this song is very slow, heavy and meditative, pondering man's connection to the earth through the spirit of Pyè, the Rock (a reference to St. Peter as well), and Batala, the Spirit of Wisdom. In the same ceremony I heard a great local singer perform *Kay la Nago*, a fast and festive piece, which provided a beautiful release to the dark, heavy mood.

Pyè Aleman Lèmiso Batala Eh Peter, the Rock, the Magnet, the Spirit of Wisdom.

Aleman se lwa dife ou ye You are the Spirit of Fire.

Kay la se mwen kay la Nago lele This is the house of the spirit Nago, *lele**.
Kay la Nago koulele, The house of Nago, *koulele**,
kay la Voodoo koulele the house of Voodoo, *koulele*.

*- enthusiastic nonsense syllables, similar to chanting "yay" in English

Stephen Hatfield, a native of Canada's Pacific Coast, has lived most of his life in the rain forests of Vancouver Island, where his father is blood brother to the legendary Kwaguitl chief Jimmy Sewid. He is a recognized leader in multiculturalism and musical folklore, an interest which informs many of his compositions. He provides the following notes:

Chant for a Long Day is inspired by two monophonic chants for women, the *Mersiyét* from Pakistan, and the "waulking songs" from the Island of Barra in the Hebrides. The *Mersiyét* is an Islamic commemoration of the faithful who died at Kerbala. Men are not allowed to add their voices to the chant, but create a hypnotic pulse by beating on their chests. "Waulking" was part of the ancient Scottish method of processing cloth, where it was trampled with the feet or beaten against boards. Traditionally, men were not even allowed in the room when the cloth was waulked, so like the *Mersiyét*, "waulking songs" were specifically linked with women, their perspective on their work, their lives. And the steady beating of feet against the cloth and the boards created a trance-like pulse, similar to the chest drumming in the *Mersiyét*. The text is a depiction of perseverance and longevity.

Here we wash our souls in the river,
 Wash your soul true believer.
sow the corn and pray for the harvest,
 Sow your corn true believer.
choose the lambs too weak for the winter.
 Choose your lambs true believer.
Spin the thread for ever and ever.
Out of death and out of birth,
 Out of fire and out of water,
daughter of an ancient earth.
 Once we washed our souls in the river,
I am the mermaid, I am the siren,
 sowed the corn and prayed for the harvest,
I am the queen who sings in the tower,

killed the lambs too weak for the winter,
I am the moon shining in winter,
I am the rose that lasts an hour.
Tell me what my work is worth,
And tell us what we should have taught her,
daughter of an ancient earth.

Stars hang in a barren tree,
sickle moon to reap the harvest.
Daughter of a world to be.
Still we give our lives to the river,
Still we give our lives to the harvest,
Still we give our lives to the winter.
I'm the mermaid, I am the siren,
I'm the queen who sings in the tower,
I'm the moon that shines in the winter,
I'm the rose that lasts an hour.
Tell me when my work is done,
And tell us when a life is over.
daughter of a world to come.

Anne Barry is an established music educator who has conducted choirs of all ages in her native Ireland and beyond. She is Assistant Professor of Music at Lake Forest College in Illinois. Known most commonly as *She Moved Through the Fair*, the melody of this song is thought to date back to medieval times, and to have originated as a County Derry fiddle tune. This version was first collected by poet Padriac Colum (1881-1972) and published in a 1909 collection. The spooky, lilting tune is introduced by the soloist, and then makes its way through various parts, while the accompanying voices create an undulating atmosphere of mystery.

My young love said to me, "My mother won't mind,
and my father won't slight you for your lack of kind."
And she stepped away from me and this she did say,
"It will not be long, love, 'til our wedding day."

She stepped away from me and she moved through the fair,
And fondly I watched her move here and move there.
And she went her way homeward with one star awake,
As the swan in the evening moves over the lake.

The people were saying, "no two e'er were wed
But one has a sorrow that never is said."
And she smiled as she passed with her goods and her gear,
And that was the last that I saw of my dear.

Last night she came to me, she came softly in,
Softly she entered, her feet made no din'.

As she came close beside me and this she did say,
"It will not be long, love, 'til our wedding day."

1- a loud noise

The first to transcribe the traditional rhythms of Colombia for orchestra, **Lucho Bermúdez** (born Luis Eduardo Bermúdez Acosta), had a profound effect on the music of Latin America. His group, Orquesta de Lucho Bermúdez, formed in 1946, remains one of the most celebrated dance bands in Colombia, continuing to perform at Club San Fernando, the Granada Hotel in Bogota and the Rustic Club in Medellin. Bermúdez's musical talents were obvious from earliest childhood. At age 7, he was taught basic music theory by his uncle Jose Maria Montes, and within 3 years, he had mastered the flute, clarinet, trombone and trumpet. At age 15, he accepted a position as arranger and director of Banda Papayera and formed his first orchestra, Orchestra of the Caribbean, by his 22nd birthday. After recording in Buenos Aires in 1946, Bermúdez returned to Colombia and formed Orquesta De Lucho Bermúdez. (Craig Harris, All Music Guide)

Prende la Vela is set here by William Belan. After a free opening section, it is set in the style of a *mapalé*. *Mapalé* is a traditional dance brought to Cartagena, Colombia more than 400 years ago by slaves from Guinea. A couples' dance, it is characterized by frenetic and erotic movements comprised of a succession of jumps, falls, pursuits and mock confrontations between the dancers. *Mapalé* is also the name of a fish. Legend has it that fishermen used to dance after a good fishing day, and that the dance's movements represent the movements of a fish out of water.

¡Negrita, ven! Prende la vela.

Come, my sweetheart! Light the candle.

Prende la vela, mi negra,
que va a empezar la cumbia en Marbella,
cerca del mar y de las estrellas.

Light the candle, my sweetheart,
because the *cumbia* is starting in Marbella,
close to the sea and the stars.

Prende la vela,
que la cumbiamba
pide candela.

Light the candle,
because [to dance] the *cumbia*
requires candlelight.

¡Negrita, ven! Prende la vela.
¡Me voy!

Come, my sweetheart! Light the candle.
I'm going!

Undine Smith Moore was a notable and prolific female African-American composer of the 20th century. At age 20, she became the first graduate of Fisk University to receive a scholarship to Juilliard. Graduating cum laude in 1926, she became supervisor of music for the Goldsboro, NC public school system. She began teaching piano, organ and music theory at Virginia State College (now Virginia State University) in 1927, remaining a member of the faculty until she retired in 1972. She commuted to New York's Columbia University between 1929 and 1931 and received her Master of Arts in Teaching. Moore was a visiting professor at Carleton College and the College of Saint Benedict, and an adjunct professor at Virginia Union University during the 1970s. Among her many awards were the National Association of Negro Musicians Distinguished Achievement Award in 1975 and the Virginia Governor's Award in the Arts in

1985. She was awarded honorary Doctor of Music degrees by Virginia State College (1972) and Indiana University (1976) and in 1977 was named music laureate of Virginia.

Known to some as the “Dean of Black Women Composers,” Moore's career in composition began while she was at Fisk. While her range of compositions includes works for piano and for other instrumental groups, Moore is more widely known for her choral works. *Scenes from the Life of a Martyr*, a 16-part oratorio on the life of Dr. Martin Luther King, Jr., for chorus, orchestra, solo voices and narrator, was premiered at Carnegie Hall and was nominated for a Pulitzer Prize. (Wikipedia) ***Daniel, Daniel, Servant of the Lord*** is one of her best loved spiritual arrangements.

Refrain:

Oh, the king cried,
“Oh, Daniel, Daniel, oh!
Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!”

Among the Hebrew nation,
One Hebrew Daniel was found.
They put him in a-the lion's den:
He stayed there all night long.

Refrain

Now the king in his sleep was troubled,
And early in the morning he rose,
To find God had sent a-his angel down,
To lock the lion's jaws!

Refrain

Harmonium’s 19th Annual New Jersey High School Student Composition Contest seeks to encourage young composers and create new repertoire. 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; **Thomas Juneau**, composer and conductor (St. Joseph's University, Summit Chorale); **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 2009. Composer-in-residence **Martin A. Sedek** offered tutorials to the first registrants. All contestants receive written comments from the judges. The contest was coordinated by volunteer Harmonium alto **Crary Brooks**.

Congratulations to our \$1,000 Grand Prize winner Zachary Catron of Mendham High School for the second year in a row! His sponsor is his composition teacher David Sampson, whose *Jersey Rain* was premiered by Harmonium in 2002.

Second Prize of \$250 goes to Princeton High School's **Theodore Trevisan** for his composition *November*. His sponsor is Vincent Metallo. Both winners set the same poem by Walter de la Mare.

Honorable mention goes to **Timothy Morrow** for a setting of *The Learned Astronomer*. Timothy's musical training as a pianist began at the early age of 5. At age 10, he debuted in a recital at Carnegie Hall. At age 13, he competed in an international competition in Cremona, Italy, where he earned an honorable mention. Currently, Timothy studies with Dr. James Goldsworthy, a piano professor at Westminster Choir College, who was his sponsor for the contest. In addition, he plays cello and sings in his school's ensembles at Ridge High School, where he is a junior. He plans to pursue a career in piano performance, composition and eventually conducting.

Honorable mention also goes to **Carl Hausman** (15) of Flanders, for his composition *Remember Me*. Carl is a sophomore at Mount Olive High School, where he plays first cello in the school orchestra and studies with Victor Heifets. Previously, he studied cello and composition with Peter Moffitt of Jersey City. This spring, Carl played in the pit orchestra for his high school's performance of the musical *Big Fish*. Carl began composing music, mostly instrumental, as a middle school student and received an honorable mention in last year's Harmonium High School Composition Contest. His piece for cello and piano, *Eclipse*, received a world premiere at Church of the Messiah in Chester last October.

Last, but not least, a big congrats goes out to Harmonium's graduating high school seniors: **Grace VanCleaf** and **Michael Willis**. We wish them all the best in their singing and non-singing future endeavors!