

June 8 & 9, 2019

Sparrow, Sparrow of the Evening
Belle qui tiens ma vie
Laura Quinn

Patricia Van Ness (b. 1951)
Thoinot Arbeau (1519-1595)

Sing, My Child
Nancy Bangiola, PJ Livesey

Sarah Quartel (b. 1982)

Ma Navu
Jennifer Holak, Lisa Berger
Unicornis Captivatur

arr. David Morse (b. 1949)

Ola Gjeilo (b. 1978)

Abendständchen
Beau Soir

Johannes Brahms (1833-1897)
Claude Debussy (1862-1918)
arr. Stanley Hoffman (b. 1959)

Only in Sleep
Kiera Chiarino

Ēriks Ešenvalds (b. 1977)

Life is Happiness Indeed

Leonard Bernstein (1918-1990)
arr. Robert Page (1927-2016)

INTERMISSION

Quam pulchri sunt
Nigra sum sed formosa

G.P. Palestrina (c. 1525-1594)
Andreas da Silva (c. 1475-1530)

Schöne Nacht *Men*
Here on These Branches *Women*

Wilhelm Nagel (1871-1955)
Quartel

The Wild Swans at Coole
The White Birds

Martin Sedek (b. 1985)
Ron Kean (b. 1951)

Matthew Onigman, Rachel Clark; Mariam Bora, whistle; John Lamb, bodhrán
CHAMBER SINGERS

My Beloved Spake
Mickey McGrath; Thomas Siebenhuhner, trumpet

Paul Halley (b. 1956)

Lammaa Badaa Yatathannaa
Lisa Berger

Trad. Muwashshah
arr. Shireen Abu-Khader (b. 1972)

O! What a Beautiful City

arr. Shawn Kirchner (b. 1970)

1000 Beautiful Things

Sarah Thomson

Annie Lennox (b. 1954)

arr. Craig Hella Johnson (b. 1962)

Instrumentalists

Piano: Helen Raymaker

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

Percussion: Joe Keefe, Eric Roper, Jake Sachs, Ben Schroeder

Recent studies have shown that singing makes people happier – none of us here are surprised by that. We have sung about many serious subjects over the years, such as the all-consuming *St. Matthew Passion* of J.S. Bach that you all helped us achieve this year. But for this June concert, inspired by recovery from some recent health problems, and the title of Annie Lennox’s deep song, I wanted to celebrate the beauty in the world. How easy it is to overlook! When she sings about a thousand beautiful things, she is actually singing about relationships and experiences rather than possessions: “To live, to die, to breathe, to sleep, to try to make your life complete...” Thank you for choosing experiences over things by being here tonight in our community of music-making.

Patricia Van Ness is an American composer, poet, and violinist living in Cambridge, MA. She is also the staff composer for First Church in Cambridge. Van Ness's work draws upon elements of medieval and Renaissance music. She has been called a modern-day Hildegard von Bingen, with her ability to compose music “ecstatic and ethereal,” “both ancient and new.” As in medieval aesthetics, her music and poetry explore the relationship between beauty and the Divine. Her music has been commissioned, premiered, and performed throughout the world, including by The King’s Singers, the Heidelberg New Music Festival Ensemble, Chanticleer, and the Spoleto Festival Orchestra. Her work has been presented from Rome to Hong Kong. *Sparrow, Sparrow of the Evening* was commissioned and premiered (2006) by First Church in Cambridge, Congregational (Peter Sykes, Music Director) as part of Three Maine Hymns.

Sparrow, sparrow of the evening,
not forgotten,
held within God's hands.
Lily, lily of the field,
beauty spun within the mind of God.
Cherished bird and flower,
so cherished also we,
beloved of God.

The Renaissance dance manual *Orchésographie*, by Jehan Tabourot, 16th-century priest, was published in 1589 under his anagrammatic pseudonym, **Thoinot Arbeau**. In it he sought to preserve the social dances he remembered from his youth (the 1530s) by recording their choreography and music. *Belle qui tiens ma vie*, on a tune by Spanish keyboard composer Cabezón, was the example for the pavanne. In addition to the steps, all four parts (SATB), words, and a drum part were included. The book was presented as a Socratic dialogue between pupil, dance novice Capriol, and master dance teacher Monsieur Arbeau. Of this dance form, Arbeau states that on “solemn feast days the pavan is employed by kings, princes and great noblemen to display themselves in their fine mantles and ceremonial robes ... And it is the said pavans, played by hautbois and sackbuts, that announce the grand ball and are arranged to last until the dancers have circled the hall two or three times...unless they prefer to dance it by advancing and retreating.”

Belle qui tiens ma vie
Captive dans tes yeux,
Qui m'as l'ame ravie
D'un souris gracieux,

Beautiful one who holds my life
Captive in your eyes,
Who has ravished my soul
With a gracious smile;

Viens tôt me secourir
Ou me faudra mourir.

Come to my aid,
Or I must die.

Pourquoi fuis tu, mignarde
Si je suis près de toi?
Quand tes yeux je regarde
Je me perds dedans moi,
Car tes perfections
Changent mes actions.

Why do you flee, dainty one,
If I am near you?
When I behold your eyes
I am lost inside myself,
Because your perfection
So affects my behavior.

Sarah Quartel is a Canadian composer and educator who regularly partners with ensembles worldwide on commissioning projects. In 2015, her work *Wide Open Spaces* was commissioned by the American Choral Directors Association and received its premiere performance under the baton of Bob Chilcott. In 2017, her work *Snow Angel* was performed at Lincoln Center in New York City by the National Children's Chorus of the United States of America. Her compositions have been featured in numerous concerts, commercial recordings and radio broadcasts internationally. She currently lives and writes in both Ontario and Hawaii. Commissioned for a massed choir of over 700 singers, *Sing, My Child* is characterized by tight harmonies and a dynamic percussion line; the buoyant 7/8 meter of the opening drives the piece forward. Lush harmonies color the hymn-like B section as the text evolves into a call for strength through singing despite the troubles that may come.

Sing for the promise in each new morning.
Sing for the hope in a new day dawning.
All around is beauty bright!
Wake in the morning and sing, my child.

Dance in the joy of the day unfolding.
Dance as you work and dance as you're learning.
All around is beauty bright!
Take in the day and dance, my child.

But when troubles come
and worry is all that can be found,
gather your strength and hear your voice.
Sing, my child.

Laugh in the cool and the fresh of the ev'ning.
Laugh in your triumph, laugh in succeeding.
All around is beauty bright!
Rest in the ev'ning and laugh, my child.

Peace in the stillness and dark of the night.
Peace in the dreams of your silent delights.
All around is beauty bright!
Sleep in the night, and peace, my child.

American-born composer **David Morse** has lived in Israel since 1958. He studied composing and choir conducting at Tel Aviv Academy of Music. He works with several choirs in Israel and arranges songs mostly for a *cappella* choir. He writes, "When I arrived in Israel in the late fifties I met and absorbed the beautiful songs of the country. Later I was enchanted by the beauty of many voices singing together, so naturally I started my journey of writing for choirs." David has published 3 volumes of songs (*Distant Voices 1-3*). *Ma Navu* (How Beautiful), on a text from Isaiah 52, is based on a melody by Josef Spivak (1927-2017). Born in Tel Aviv, Spivak was a song writer, dancer, and music researcher and educator.

Ma navu al heharim	How pleasant on the mountains
Raglei ham'vaser,	are the feet of the messenger of good tidings,
mashmi'ah y'shu'ah,	proclaiming salvation,
mashmi'ah shalom.	proclaiming peace.

Ola Gjeilo was born in Norway and moved to New York in 2001 to study composition at the Juilliard School. He is the composer of over 30 published works, including *Serenity* and *Dark Night of the Soul*, both of which Harmonium performed a few years ago. His debut recording as a pianist-composer, the lyrical crossover album *Stone Rose*, was followed by its 2012 sequel, *Piano Improvisations*. Many of Ola's choral works are featured on Phoenix Chorale's bestselling *Northern Lights* album, which is devoted entirely to his music for choir. A full-time concert music composer, Ola is also very interested in film, and his music often draws inspiration from movies and cinematic music.

Unicornis Captivatur was written in 2001 and premiered by the Norwegian Academy of Music Chamber Choir. It was not written for an occasion or commission, but born from the inspiration of a particular text that lights a spark in the composer's heart. The text is part of a compilation of medieval chants (c. 1400) from the Engelberg monastery in Switzerland. I was greatly inspired by the powerful symbolism and just the sheer drama, joy and sense of triumph that the last text exudes. ~Ola Gjeilo

Unicornis captivatur,	The Unicorn is captured:
Aule regum presentatur	It's presented to the royal court
Venatorum laqueo,	In the hunters' snare;
Palo serpens est levatus,	Creeping, it freed itself from the pole;
Medicatur sauciatu	Because it's wounded, it heals itself
Veneno vipereo.	With the viper's venom.

Alleluia canite,	Sing Alleluia
Agno morienti,	To the dying lamb;
Alleluia pangite,	Sing Alleluia,
Alleluia promite	Cry Alleluia
Leoni vincenti.	To the victorious Lion.

Pellicano vulnerato	Life returns to the wounded Pelican
Vita redit pro peccato	After miserable death
Nece stratis misera,	In its nest for the sins of the world.
Phos fenicis est exusta,	The Phoenix' light is burnt out,
Concremanturque vetusta	The ancient sins of the world
Macrocosmi scelera.	Are utterly consumed by flame.

Alleluia canite...	Sing Alleluia...
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Idrus intrat crocodillum,	The Hydra ¹ enters the crocodile,
Extis privat, necat illum,	Deprives it of its entrails, kills it,
Vivus inde rediens;	And comes back alive.
Tris diebus dormitavit	Three days long
Leo, quem resuscitavit	The Lion slept till the King
Basileus rugiens.	Awakened it with a roar.

Alleluia canite...	Sing Alleluia...
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1- serpentine water monster of Greek & Roman mythology

The great 19th-century, deeply influential German composer **Johannes Brahms**, whose first symphony is referred to as “Beethoven’s Tenth,” composed enough vocal and choral works to represent a third of his body of work. His technical mastery of the choral texture was part of the legacy he received from Robert Schumann, who encouraged the young composer to study vocal polyphony. Brahms also had first-hand experience conducting and rehearsing the Hamburg Women’s Chorus (*Hamburger Frauenchor*), who premiered his early works for women’s voices. Op. 42 represents the earliest of Brahms’s *a cappella* secular partsongs for mixed chorus. All three in the set are written for six-voice chorus with divided altos and basses, creating a rich texture. No. 1, *Abendständchen* (“Evening Serenade”), sets off women against men in antiphonal call-and-response, coming together at the end of each verse.

Hör’, es klagt die Flöte wieder,
und die kühlen Brunnen rauschen,
golden weh’n die Töne nieder,
stille, laß uns lauschen!

Hark, the flute laments again
and the cool springs murmur;
golden, the sounds waft down -
be still, let us listen.

Holdes Bitten, mild Verlangen,
wie es süß zum Herzen spricht!
Durch die Nacht, die mich umfängen,
blickt zu mir der Töne Licht.

Lovely supplication, gentle longing,
how sweetly it speaks to the heart!
Through the night that enfolds me
shines the light of the music.

“With early influences including Russian and far-Eastern music, **Claude Debussy** developed his own style of harmony and orchestral coloring, derided – and unsuccessfully resisted – by much of the musical establishment of the day. His works have strongly influenced a wide range of composers.” (Wikipedia) This 20th-century French composer’s only *a cappella* music for chorus is the *Trois Chansons*. The 35 songs he composed for voice and piano are a rich source of material, tempting to arrangers for chorus. *Beau Soir* is found in several arrangements, the best of which is this by **Stanley Hoffman**, Boston composer, vocalist, and lecturer, editor at ECS Publishing, and Founding Music Director of The Temple Israel of Natick Singers. The subtle inflections of the French language strongly influenced all of Debussy’s work. This song is sublimely understated and coloristic, setting a poem by Paul Bourget (1852-1935).

Lorsque au soleil couchant
les rivières sont roses,
et qu'un tiède frisson
court sur les champs de blé,
un conseil d'être heureux
semble sortir des choses
et monter vers le coeur troublé.

In the setting sun,
when rivers are pink,
and a slight shiver
runs through fields of wheat,
a suggestion to be happy
seems to rise up from all things
and ascends toward the troubled heart.

Un conseil de goûter
le charme d'être au monde,
cependant qu'on est jeune
et que le soir est beau,
car nous nous en allons,
comme s'en va cette onde:
Elle à la mer,
nous au tombeau.

A suggestion to taste
the charms of the world
while one is young
and the evening is fair,
for we are on our way
just as this wave is:
It is going to the sea,
and we, to the grave.

Ēriks Ešenvalds, born in Riga, Latvia, is one of the most sought-after choral composers working today. He studied at the Latvian Baptist Theological Seminary (1995-97) before obtaining a master’s degree in composition (2004) from the Latvian Academy of Music. 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. **Only in Sleep** sets a nostalgic soprano solo over sumptuous added-tone chords in divisi choir, for a work of surprising intimacy and beauty.

Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten:
What may have come to them, who can know?
Yet we played last night as long ago,
And the dollhouse stood at the turn of the stair.

The years had not sharpened their smooth round faces,
I met their eyes and found them mild.
Do they, too, dream of me, I wonder,
And for them am I too a child?

In an era when only Europeans were taken seriously as conductors and classical musicians, **Leonard Bernstein** broke the mold. Born in Lawrence, MA, he studied piano despite his father's opposition. After graduating from Harvard, he attended the Curtis Institute of Music in Philadelphia where he studied piano, conducting, and composition, and was awarded the only "A" grade in conducting that his teacher Fritz Reiner ever gave. His famous Carnegie Hall broadcast debut in 1943, when (as a young assistant conductor) he was asked to substitute for principal conductor Bruno Walter with just a few hours' notice, is the stuff of legend, and was the beginning of an in-demand career. From 1958 to 1969, Bernstein served as the principal conductor of the New York Philharmonic, during which time he conducted the orchestra for the Young People's Concerts television series.

As a composer of both stage and concert works, Bernstein struggled to be taken seriously by each genre, even as he gained fame and popularity. The operetta *Candide* is based on the 1759 satirical novella by Voltaire in which characters try to follow a philosophy of optimism no matter what, as disastrous events unfold around them. The operetta flopped in 1956 but received many revisions and successful performances over the next decades until it became (and remains) extremely popular. **Life is Happiness Indeed** appears in Act One of Bernstein's "Final Revised Version" (1989). **Robert Page** was asked by Bernstein to set movements from *Candide* for chorus. Page was one of the most esteemed choral conductors of our age, known especially for his work with the Mendelssohn Choir of Pittsburgh, the Cleveland Orchestra, at Carnegie-Mellon University, and as a founding member of Chorus America.

Just look at me!
No, look at me!
Beauty is just what you see.

Life is happiness indeed;
Mares to ride and books to read.
Though of noble birth I'm not,
I'm delighted with my lot.
Though I've no distinctive features
And I've no official mother,

I love all my fellow creatures,
And the creatures love each other!

Life is happiness indeed;
I have ev'rything I need.
I am rich and unattached
And my beauty is unmatched.
With the rose my only rival,
I admit to some frustration;
What a pity its survival
Is of limited duration!

Life is happiness indeed;
Horses to ride and books to read.
Though of noble birth we're not,
We're delighted with our lot.
We're innocent and unambitious,
That's why life is so delicious!
We have ev'rything we need.
Life here is happiness indeed!

Life is pleasant, life is simple -
Oh my God, is that a pimple?
No, it's just the odd reflection -
Life and I are sheer perfection!
We have ev'rything we need!
Life is happiness indeed!
Sheer happiness indeed!

The Bible's *Song of Songs*, also known as the *Song of Solomon*, is filled with lyrics that celebrate love. Some scholars have tried to make the erotic poetry more "sacred" by an allegorical approach: God's love for Israel, or Christ's love for the Church. The intense style may have roots in ancient Egyptian love poetry. In any case, its beautiful and unusual vocabulary of flora, fauna and body parts contains over 50 words found nowhere else in scripture. The evocative language of the texts has appealed to composers throughout the ages, happy to explore the "marriage" between sacred and sensual. Most of the great Renaissance master **Palestrina's** compositions are sacred vocal music, exemplifying pure counterpoint and dedicated to the spiritual ideals of the Counter Reformation. With *Quam pulchri sunt*, he applies his art to the amazing imagery of this text which worships the female beloved.

Quam pulchri sunt gressus tui in calciamentis
filia principis!
Juncturae femorum tuorum sicut monilia
quae fabricata sunt
manu artificis.
Umbilicus tuus crater tornatilis
numquam indigens poculis.
Venter tuus sicut acervus
tritici vallatus liliis.

How beautiful are thy steps in sandals,
O prince's daughter!
The joints of thy thighs are like jewels,
that are made by the hand
of a skillful workman.
Thy navel is like a round bowl
never wanting cups.
Thy belly is like a heap of wheat,
set about with lilies.

Little is known of Renaissance composer **Andreas da Silva** except his five motets included in the Medici Codex, an important source collection from 1518, prepared for the Pope Leo X, the second son of Lorenzo the

Magnificent of the Medici family. Da Silva's gorgeous imitative counterpoint in *Nigra sum sed formosa* is set over an older technique - a repeated *cantus firmus* in the tenor line.

Nigra sum sed formosa filiae Jerusalem	I am black but comely ¹ , daughters of Jerusalem;
Ideo dilexit me rex	therefore have I pleased the Lord
et introduxit me in cubiculum suum.	and he hath brought me into his chamber.

1- attractive

Wilhelm Nagel was an organist and choir director who spent most of his life in Esslinger, near Stuttgart. He studied at the Stuttgart Conservatory and continued his studies at the University of Music in Berlin. From 1915 on, he was organist and choir director at the city church of St. Dionys in Esslingen and also conducted the Swabian Sängerbund in Württemberg. He composed numerous songs, organ pieces, and secular and sacred choral works. The TTBB *Schöne Nacht* is possibly his best known, because it is still popular in many a *Männerchor* (men's chorus) today.

Schöne Nacht, Gestirne wandeln Heilig über dir, Und des Tags bewegtes Handeln, Stillt zum Traum sich hier.	Beautiful night, holy heavenly bodies wander over you, and the restless action of the day stills to a dream here.
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Was ich sehne, Was ich fühle Ist nun doppelt mein, Ach in deiner keuschen Kühle, Wird es gut und rein.	What I long for, what I feel is now doubly mine; oh in your chaste coolness, it will be good and pure.
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Und so bringst du Diese Erde, Bringst mein Herz zur Ruh, Dass es still und stiller werde, Schöne Nacht wie du.	And so you bring this earth, bring my heart to rest, that it may be calm and quiet, beautiful night, like you.
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Here on These Branches, another piece by **Sarah Quartel**, was commissioned by the Savridi Singers of Calgary, Alberta in 2013, and sets words by the composer herself, which speak to the impulse to compose music inspired by her surroundings. A young girl is so bewitched by birdsong she finds herself a part of it.

Deep in the forest a chick-a-dee chorus, or two,
sit on the branches, humming songs they had heard before
and learned a long time ago, back when the winds were young.
Into their clearing a golden-haired girl passing through,
mesmerized by their singing.
Tunes so familiar to our girl, but from where she can't say.
All she can hear is...
Feathers and melodies surrounding the golden-haired girl
pull her and wrap her tightly into the wings of these curious things, so lovely.
And all she can say is: what can this be, circling me?
Where is it from, what it has done.
Slowly, then, wrapped in the melody she feels the wing
ruffling her skin so gently.
Filling her lungs with the chick-a-dee song, she hums,

caught in this feathered flurry.
Stretches an arm, but now a wing she has formed,
and her feathers, golden, they shine so brightly.
Catching a breeze, she floats to a branch with the others, joining their singing.
What can this be, circling me?
What, I've heard it somewhere else,
but I don't know here on these branches?
Feathers I have, yet I am glad.
Yet I am happy, with down and fluff, to warble all day.
What can this be, circling me?
Deep in the forest a chick-a-dee chorus, or two,
sit on their branches, humming,
into their clearing an auburn-haired girl passing through,
mesmerized by their singing.

The Wild Swans at Coole was premiered by the Harmonium Chamber Singers on March 2, 2019 with the composer conducting. It forms the central movement of a three-piece set of bird songs with *Little Bird* (Jeanne Guyon) and *Wings* (Wilfred Gibson). W.B. Yeats' *Wild Swans* is a rumination on the bittersweetness of passing time, and makes for a tender, heartfelt middle movement. It captures a fleeting moment of beauty and reminds us to notice it. Harmonium Composer-in-Residence **Martin A. Sedek** was educated at Berklee College of Music in Boston (BM Composition), where he founded and conducted the 80-voice Berklee Concert Choir, and at Montclair State University (MM), where he studied composition and choral conducting. A former member of Harmonium, Martin is now director of the Choral Art Society of NJ and associate conductor for The Masterwork Chorus. As a member of the choral and theory faculties at Montclair State University's Cali School of Music, Martin is assistant conductor for the MSU Chorale and visiting professor of music theory. Composition awards include the Yale Glee Club Emerging Composer Competition and the Stephen Paulus Award. He earned his PhD in composition at Rutgers University's Mason Gross School of the Arts, where he studied with Tarik O'Regan. Harmonium would like to congratulate Martin and his wife Eileen on the recent birth of their first daughter!

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come upon me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trode with a lighter tread.

Unwearied still, lover by lover,

They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away?

Dr. Ronald Kean, emeritus professor of music at Bakersfield College, recently retired after completing his 30th year of teaching in California. He was awarded the 2012-2013 Distinguished Teaching Award by his colleagues. He is past-president of the Music Association of California Community Colleges (MACCC) and past-president of the American Choral Directors Association Western Division, following six years as repertoire and standards chair for Ethnic and Multicultural Perspectives at state, division, and national levels. He was selected to be the 2007 California Music Educators Association Multicultural Educator of the Year. *The White Birds* is also a setting of a Yeats poem, appropriately in the style of an Irish folksong, with an Irish whistle part by Cassandra Tarantino. It was commissioned by the San Jose State University Choraliers and the West Valley College Chamber Singers for their tour to Ireland in 2016.

I would that we were, my beloved, white birds on the foam of the sea.
We tire of the flame of the meteor, before it can fade and flee;
And the flame of the blue star of twilight, hung low on the rim of the sky,
Has awakened in our hearts, my beloved, a sadness that may not die.

A weariness comes from those dreamers, dew-dabbled, the lily and rose;
Ah, dream not of them, my beloved, the flame of the meteor that goes,
Or the flame of the blue star that lingers hung low in the fall of the dew:
For I would we were changed to white birds on the wandering foam: I and you.

I'm haunted by numberless islands, and many a Danaan¹ shore,
Where time would surely forget us, and sorrow come near us no more;
Soon far from the rose and the lily, and fret of the flames would we be,
Were we only white birds, my beloved, buoyed out on the foam of the sea!

1- an imaginary land where mortals live as long as fairies

Born in England and trained in Canada, **Paul Halley** gained fame as Organist and Choirmaster at the Cathedral of St. John the Divine in New York City from 1977 to 1989, and as a member of the Paul Winter Consort. He is a choral director of both youth and adult groups, and his many compositions are available through his publishing and recording company, Pelagos Music. *My Beloved Spake* incorporates text from the *Song of Songs*.

My beloved spake, and said unto me:
Rise up, my love, my fair one,
and come away.
For lo, the winter is past,
The rain is over and gone.

The flow'rs appear on the earth;
the time of the singing of birds is come,
and the voice of the turtle¹ is heard in our land.

1- turtledove

The Arabic song *Lammaa Badaa Yatathannaa* is arranged by Palestinian/Jordanian choral conductor **Shireen Abu-Khader**. She holds degrees from Oberlin and USC, after which she moved to the West Bank/Palestine where she taught at the Technical College for Women in Ramallah. In 2002, she founded Dozan wa Awtar, an advocacy organization for Arab composers and thinkers, and conducted a televised peace concert involving 100 singers of diverse faiths. In 2008, she founded, along with André de Quadros, Aswatuna – Choral Festival for Arab countries. Abu-Khader is currently residing in Toronto and working on her PhD in music education. *Lammaa Badaa Yatathannaa* is an ancient *muwashshah*, a genre of secular music from Moorish Spain. The basses (“dum-tak”) take the role of the drum in this complex *samai* rhythm of 10 beats to a measure, 3+2+2+3.

Lammaa badaa yatathannaa
yaa lyl yaa Eyn
Hubby jamaaluu fatannaa
eawmaa bilaaHZuu easarnaa
gusnun thanaa
Hyna maal
waEdy wayaa Hyraty man ly raHym shakwaty
filHubbi min laowEaty
eillaa malykul' jamaal

When whom I love started to sway
(Oh night, oh my eye!)
The beauty of my lover attracted me
through a wink which captivated me.
When he swayed,
his body looked like a bent branch
(Oh my awful luck, oh my confusion!)
Who will have mercy on my yearnings,
but the sovereign of beauty.

Shawn Kirchner is a composer, songwriter, tenor, pianist, and church musician active in the musical circles of Los Angeles. His choral compositions are performed throughout the United States and abroad and championed by the LA Master Chorale, for whom he served as composer-in-residence from 2012 to 2015. He earned a BA in peace studies from Manchester College, and was mentored in songwriting by the poet/songwriter Steve Kinzie. He spent his junior year abroad studying Chinese language, literature, history and music in Dalian, China. He earned an MA in choral conducting from the University of Iowa. In recent years, Kirchner has been mentored in choral arranging and music philosophy by Alice Parker. Kirchner explains that he first encountered the spiritual *O! What a Beautiful City* in a 1990s recording by Chanticleer as arranged by Joseph Jennings, and it had stayed with him. After attending a Ukrainian Orthodox Easter service, the five-syllable “ha-le-lu-i-a” got stuck in his head, after which he improvised a gospel piano part, leading to this arrangement.

O! What a beautiful city!
Twelve gates to the city.
Halleluia!

Have you heard about the city?
The streets are paved with gold!
Twelve gates to the city,
Halleluia!

Three gates in-a the east!
Three gates in-a the west!
Three gates in-a the north!
Three gates in-a the south!

See those gates of pearl,
open to all the world.

Twelve gates to the city,
Halleluia!

Craig Hella Johnson is one of the most influential figures in choral music today. Educated at St. Olaf, Juilliard, the University of Illinois, and Yale, this dynamic conductor and composer founded his Grammy-winning ensemble *Conspirare* in 1991. Johnson also directs the Victoria Bach Festival. A distinctive aspect of Johnson's programming is his signature "collage" style, which marries music and poetry in a seamless blend of sacred and secular, classical and popular, old and new. Many of these arrangements are now published, including this song by Scottish singer-songwriter, political activist, and philanthropist **Annie Lennox**. You may know her from her days with *The Tourists* and *The Eurythmics*, which were followed by a varied solo career which included being dubbed "The Greatest White Soul Singer Alive" by VH1 and one of "The 100 Greatest Singers of All Time" by *Rolling Stone*. In 2012, she was rated No. 22 on VH1's 100 Greatest Women in Music. At the 2015 Novello Awards, Lennox was made a fellow of the British Academy of Songwriters, Composers and Authors, the first female to receive the honor (it's about time!). *1000 Beautiful Things* is the first track on *Bare*, her third studio album, released in June 2003. It peaked at number 3 in the UK and number 4 on the US Billboard 200. The album has been certified Gold in both the UK and the US and was nominated for Best Pop Album at the 46th Grammy Awards.

Ev'ry day I write the list
Of reasons why I still believe they do exist:
A thousand beautiful things.
And even though it's hard to see
The glass is full and not half empty:
A thousand beautiful things.
So light me up like the sun,
To cool down with your rain.
I never want to close my eyes again,
Never close my eyes,
Never close my eyes.
I thank you for the air to breathe,
The heart to beat,
The eyes to see again:
A thousand beautiful things.
And all the things that's been and done,
The battle's won,
The good and bad in ev'ryone:
So here I go again,
Singin' by your window,
Pickin' up the pieces of what's left to find.
(Alleluia).

The world was meant for you and me
To figure out our destiny:
A thousand beautiful things.
To live,
To die,
To breathe,
To sleep,
To try to make your life complete.
(Yes, yes)

Light me up like the sun,
To cool down with your rain.
I never want to close my eyes again,
Never close my eyes,
Never close my eyes,
That is ev'rything I have to say.
That's all I have to say.

Harmonium's 22nd 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; **Michael Bussewitz-Quarm**, Long Island composer whose works Harmonium has premiered including *My Name is Lamiya: Don't Call me Refugee* (December 2017) and *I'll Fly Away* (April 2017); **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 served in an advisory capacity. All contestants receive written comments from the judges. The contest was coordinated by Harmonium board member Rachel Clark.

Congratulations to our two (tied) \$1,000 Grand Prize winners, C.J.W. Van Der Wende & Henry Marinovic!

C.J.W. Van Der Wende (a.k.a. Wen Wen) is a homeschooled senior from Jefferson Township. She has been composing music for six years and has had her work performed by the New Jersey Choral Society's Festival Youth Chorus and the Children's Chorus of Sussex County. In 2018, she won third place in the Harmonium Choral Society Composition Contest. Wen Wen sings in three choirs and takes lessons for voice, piano, violin and guitar. She is currently a composition scholar in residence at the New Jersey Choral Society. Wen Wen has directed the children's choir at the United Methodist Church at Newfoundland and recently conducted a piece for the New Jersey Choral Society's Pops Spectacular concert.

Henry Marinovic is a sophomore at Madison High School. Henry began playing piano at age four and for the past nine years has studied with pianist and composer Paul Zeigler. He sings bass in his school chorus, plays keyboards with the Madison Marching Dodgers, plays piano in Madison High School's jazz band, sings baritone in Grace Church's teen male *a cappella* group, The Gargoyles, and has played piano, mallets, and violin in other ensembles. He often lends his piano playing skills to various school arts events as well. From a very young age, Henry has been fascinated with theory and improvisation, composing many pieces for piano and strings, including several piano works that received accolades in the Eric Steiner Composition Contest conducted by NJMEA. In 2016, he performed his piano composition *Misty Day Prelude* at Weill Recital Hall at

Carnegie Hall in a benefit concert for the Quad Foundation. His choral composition *Life is Fine* won an Honorable Mention in the 2018 Harmonium Composition Contest. His sponsor is Dan Malloy, Madison High School choir director.

Second Prize (\$350) goes to **Kimberly Love**, a junior attending Parsippany Hills High School. Kimberly studies with Aimee Morrill Briant in the Crescendo Suzuki Studio and has been studying violin since the age of three. She began playing viola in the sixth grade and, soon after, started playing with the New Sussex Symphony along with her mom. She has also been a part of the North Jersey Region and New Jersey All-State Orchestras and plays in the pit for her school musicals. Kimberly attends the Kinhaven Music School during the summer. Kimberly often plays at her church, Grace Episcopal, in Madison. She also sings in the choir there, as well as in the Harmonium Choral Society. Kimberly enjoys participating in her school's marching band on mellophone and playing French horn in the wind ensemble. She lives in Mount Tabor with her parents and her brother, Charlie.