



OPEN HEARTS

JUNE 3 & 5, 2022

From *Cor mei cordis*
IV. Una nos ambulabimus in silva

Patricia Van Ness (b. 1951)

Where There is Light in the Soul

Elizabeth Alexander (b. 1962)

Nigra Sum
Ken Short

Michael Bussewitz-Quarm (b. 1971)

This! (*World Premiere*)*
Jennifer Holak, Emilie Bishop, Joe Keefe

Amanda Harberg (b. 1973)

Five Hebrew Love Songs

Eric Whitacre (b. 1970)

I. Temuna

II. Kala kalla

III. Larov

IV. Eyze sheleg! *Lux Onigman (whisperer), Krystiana Machtinger*

V. Rakut

Wedding Cantata

Daniel Pinkham (1923-2006)

I. Rise up, my love *Michele Yurecko, Matthew Onigman*

II. Many waters

III. Awake, O north wind

IV. Epilogue: Set me as a seal

Old Time Religion

arr. Moses Hogan (1957-2003)

Mercedes Pesceovich-Ryan, Laura Quinn, Nancy Watson-Baker

INTERMISSION

Vidi speciosam

Raphaella Aleotti (c. 1570- c. 1646)

What do you think I fought for at Omaha Beach?
Rachel Clark

Melissa Dunphy (b. 1980)

TaReKiTa

Reena Esmail (b. 1983)

CHAMBER SINGERS

*In honor of Will and Mary Leland's 50th Wedding Anniversary

Prince Manvendra Singh Gohil on harmonium

Presentation of the H.S. Composition Contest Winners

By Day (<i>Grand Prize</i>)	Asher Sheckman (b. 2004)
Love is Love is Love is Love (<i>audience</i>)	Abbie Betinis (b. 1980)
One	U2; arr. Rob Redei (b. 1975)
I am Loved as I Love	Jeffrey Douma (b. 1971)
Love Will Rise Again (<i>World Premiere</i>)** Adam Aguanno	Mark A. Miller (b. 1967)

Instrumentalists

Dave Davis- piano	Rebecca Harris Lee- violin
Kris Lamb- flute/recorder	Michael Holak- cello
Joe Keefe- percussion	Prince Manvendra Singh Gohil- harmonium

**In memory of Bud Oddsen, to promote inclusion of all with open hearts and minds

~~~~~  
The harder the world gets, the more we need to be kind. *Open Hearts* celebrates love — with amazing composers, with three world premieres, with poignant texts, with a spirit of allyship, and with the healing joy of singing together — something we can never again take for granted.

**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. Van Ness kindly visited with us over Zoom during lockdown and introduced us to *Una nos ambulabimus in silva* (We will walk together in the forest), which is the fourth movement of *Cor mei cordis* (Heart of My Heart). She discussed how she is influenced by chant and creates “chant prisms,” where unison is highlighted with stacking and abbreviated call and response. Van Ness tends to use the open fifth in all her pieces as well as melismas (many notes on one syllable), modal intervals, and drones. She writes her own poetry, which she then has translated into Latin by a colleague, Edward J. Vodoklys. The Latin highlights the neo-medieval quality and a universalness. I thought this would sound wonderful in our first post-pandemic surround-sound in this beautiful new venue of Our Lady of Sorrows.

<https://www.patriciavanness.com/>

|                              |                                     |
|------------------------------|-------------------------------------|
| Cantus purissimi auri:       | A song of purest gold:              |
| Una nos ambulabimus in silva | We will walk together in the forest |

apud arbores cornos suspensas  
ubi flores in vespertino volitant  
aquae luminosis gemmis.  
Silentium tuum auscultabo  
atque verba cordis tui  
involvam te in meo pallio  
lacrimasque tuas suscipiam  
nam te cognovi  
atque nomen tuum inspiravi.

among the suspended dogwood trees  
where blossoms float in the dusk  
like luminescent jewels.  
I will listen to your silence,  
and to the words of your heart;  
I will wrap you in my cloak  
and catch your tears,  
for I have known you  
and have breathed your name.

**Elizabeth Alexander** grew up in the Carolinas and Appalachian Ohio, the daughter of a piano teacher and a minister/prison warden. Her love of words nearly eclipses her love of music – a passion reflected in her more than 100 songs and choral works, which have received thousands of performances worldwide. A recent McKnight Composition Fellow, she has also received awards and fellowships from the Jerome Foundation, New Music USA, Minnesota State Arts Board, New York Council on the Arts, Wisconsin Arts Board, National Orchestral Association, International League of Women Composers, and American Composers Forum. She studied composition with Steven Stucky, Jack Gallagher, Yehudi Wyner and Karel Husa, receiving her doctorate in music composition from Cornell University. Elizabeth once told me this justifiably best-selling work, *Where There is Light in the Soul*, put her kids through college. She writes:

Because the five central concepts of the Chinese proverb — Light, Beauty, Harmony, Honor and Peace — are at the core of this text, I gave myself a delightful musical challenge. I gave each of these five words a distinct character, using rhythm, harmony, melody, articulation, and texture. For instance, the word “light” always ends with a minuscule rest after the “t,” making the word clean and sharp and bright. And whenever the choir sings “harmony,” you’ll be sure to hear a lively dotted rhythm. These musical “signatures” are always present, giving each concept a distinct musical personality. In the years since I wrote this song, I have come across other versions of this Chinese text, but with different words and sentence structures...research revealed that this “proverb” is actually an adaptation of a passage in *Dà Xué*, or *The Great Learning*, a well-known summary of the teachings of Confucius compiled in the 1st c. BCE by his disciple Zeng Shen (Zengzi). In its original context this passage is the second half of a palindromic verse, which moves from the wider world to the individual, and then back out to the wider world. The result is an endless circle of cause and effect.

<https://www.elizabethalexander.com/>

Where there is light in the soul  
there will be beauty in the person.  
Where there is beauty in the person  
there will be harmony in the home.  
Where there is harmony in the home  
there will be honor in the nation.

Where there is honor in the nation,  
there will be peace in the world.

Any concert about love will have texts from the *Song of Songs*, and conductor and educator **Michael Bussewitz-Quarm** has set a gorgeous *Nigra Sum*, composed as a tribute to the victims of the global refugee crisis. Michael is passionate about effecting change through choral music on topics ranging from the health of the world's coral reefs to the epidemic of gun violence in the United States. She is an active advocate for the transgender community. It is her fervent wish to spread knowledge and understanding of the transgender community through guest speaking and by simply being present in the lives of the talented musicians and artists surrounding her.

Winner of the 2021 American Prize, Ms. Bussewitz-Quarm's works are performed by leading professional and educational choral ensembles across North America. Current projects include *Peacebomb*, inspired by Laotian families who make jewelry from metal taken from unexploded artillery; *Where We Find Ourselves*, a pandemic-proof choral project inspired by the portraits of Hugh Mangum; and *The Death and Life of Aida Hernandez: A Border Story*. In 2017, the Harmonium Chamber Singers premiered *I'll Fly Away*, and the full group presented the world premiere of *The Rainy Day* that June, after which we participated in a consortium commission presenting *My Name is Lamiya: Don't Call Me "Refugee"* in December 2017.

Michael writes in the preface to *Nigra Sum*:

In 2016, the United Nations identified 13.5 million Syrians requiring humanitarian assistance, of which more than 6 million were internally displaced within Syria, and over 4.8 million were refugees outside of Syria. The history of *Nigra Sum* dates back to the time of King Solomon. Some scholars believe the *Songs of Solomon* come from a Syrian wedding ritual, while others understand it as representing the 'revival of life in nature.' This song is dedicated to all refugees throughout the world and all who are lost. May you find peace and may this dark winter soon pass. <https://www.mbgstudio.com/>

Nigra sum, sed formosa,  
filiae Jerusalem,  
sicut tabernacula Cedar,  
sicut pelles Solomonis.  
Nolite me considerare quod fusca sim,  
quia decolaravit me sol.  
Fili matris meae pugnaverunt contra me;  
posuerunt me custodem in vineis.  
Surge et veni amica mea,  
jam hiems transiit,  
imber abiit et recessit.  
Flores apparuerunt in terra nostra.  
Alleluia.

I am black, but beautiful,  
daughters of Jerusalem,  
like the tents of Kedar,  
like the curtains of Solomon.  
Do not stare because I am dark,  
because the sun has changed my color.  
My mother's sons fought against me;  
they made me keeper of the vineyards.  
Rise up and come, my love,  
for now the winter is past,  
the rain is over and gone.  
Flowers have appeared in our land.  
Alleluia.

New Jersey composer **Amanda Harberg's** work has been described by *The New York Times* as “a sultry excursion into lyricism.” “She invigorates the brain and touches the soul,” says composer John Corigliano; “I love her work.” Harberg’s music has been presented at Carnegie Hall, Lincoln Center, Verizon Hall, Symphony Center, and Bargemusic. Orchestral premieres have included performances by the Philadelphia Orchestra with Erica Peel and Yannick Nézet-Séguin, the Albany Symphony, the Grand Rapids Symphony, the Interlochen Philharmonic, the New Jersey Youth Symphony, and an upcoming premiere with the Reno Philharmonic. Her works have been commissioned and performed by many instrumental soloists worldwide.

Harberg’s music is published by Theodore Presser; she has been awarded a Fulbright Hays fellowship, Juilliard’s Peter Mennin prize, two NJ Council on the Arts fellowships, a NY State Council on the Arts fellowship, a MacDowell Colony residency, and five NFA Newly Published Music awards. Her woodwind works are regularly selected as required repertoire for major competitions, and her *Concerto for Viola and Orchestra* was recorded on Naxos American Classics in 2017 to critical acclaim. Dr. Harberg teaches at Rutgers University and at the Interlochen Center for the Arts. Harmonium’s first commission with Amanda was *Apparitions* in 2008. She lives in Glen Ridge with her family. Amanda explains:

*This!* (Emily Dickinson) was commissioned by Will and Mary Leland for their 50th anniversary. The word “This” takes on a special importance in my song, symbolizing the vastness of love between the Lelands, and the love that exists in the Harmonium community. It was a joy to write this song.

<https://amandaharberg.com/>

We are so thankful to the Lelands for supporting Harmonium on the board and with this commission. Congratulations on your 50<sup>th</sup>!

It's all I have to bring today—  
This, and my heart beside—  
This, and my heart, and all the fields—  
And all the meadows wide—  
Be sure you count—should I forget  
Some one the sum could tell—  
This, and my heart, and all the Bees  
Which in the Clover dwell.

**Eric Whitacre** has become one of America’s most widely commissioned, published and performed choral and symphonic composers, and an accomplished conductor and clinician. He received his M.M. in composition from the Juilliard School, studying with John Corigliano and David Diamond. Whitacre has received composition awards from ASCAP, the Barlow International Foundation, and the American Composers Forum. His “virtual choir” YouTube performances have gained him international popular acclaim. The poems in *Five Hebrew Love Songs* (2002) are short “postcards” in the native tongue of soprano and poet Hila Plitmann, who was born and raised in Jerusalem and was married to the composer from 1998 to 2017. Whitacre explains, “Each of the songs captures a moment that Hila and I shared together. *Kala kalla*

(which means “light bride”) was a pun I came up with when she was first teaching me Hebrew. The bells at the beginning of *Eyze sheleg!* are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral.” Originally conceived as “troubadour” songs for traveling soprano (Plitmann), violin (Freidemann Eichhorn), and piano (Whitacre), they now exist in several forms, including this version for SATB chorus, piano, and violin.

### **I. Temuna**

Temuna belibi charuta;  
Nodedet beyn or uveyn ofel:  
Min dmama shekazo et gufech kach ota,  
Usarech al pana'ich kach nofel.

### **II. Kala kalla**

Kala kalla  
Kula sheli,  
U'vekalut  
Tishak hi li!

### **III. Larov**

“Larov,” amar gag la'shama'im,  
“Hamerschak shebeyneynu hu ad;  
Ach lifney zman alu lechan shna'im,  
Uveyneynu nishar sentimeter echad.”

### **IV. Eyze sheleg!**

Eyze sheleg!  
Kmo chalomot ktanim  
Noflim mehashama'im.

### **V. Rakut**

Hu haya male rakut;  
Hi hayta kasha.  
Vechol kama shenista lehishaer kach,  
Pashut, uvli siba tova,  
Lakach ota el toch atzmo,  
Veheniach  
Bamakom hachi rach.

### **I. A Picture**

A picture is engraved in my heart;  
Moving between light and darkness:  
A sort of silence envelopes your body,  
And your hair falls upon your face just so.

### **II. Light bride**

Light bride  
She is all mine,  
And lightly  
She will kiss me!

### **III. Mostly**

“Mostly,” said the roof to the sky,  
“the distance between you and me is endlessness;  
But a while ago two came up here,  
and only one centimeter was left between us.”

### **IV. What snow!**

What snow!  
Like little dreams  
Falling from the sky.

### **V. Tenderness**

He was full of tenderness;  
She was very hard.  
And as much as she tried to stay thus,  
Simply, and with no good reason,  
He took her into himself,  
And set her down  
in the softest, softest place.

**Daniel Rogers Pinkham** was a prolific American composer, organist, harpsichordist, and teacher (New England Conservatory). He was known for his “meticulous setting of language to render it as comprehensive as possible in performance” (DeBoer & Ahouse 1988). His output included four symphonies and other works for large ensembles; cantatas and oratorios; concertos and other works for orchestra and solo instruments including piano, piccolo, trumpet, violin, harp and organ; theater works and chamber operas; chamber music; electronic music; and 20

documentary television film scores. His longtime partner was the organist Andrew Paul Holman who writes:

June 2007 would have marked our 30th year together. We had a great relationship. In July of 2004, we were married at Cambridge City Hall, after a courtship of 27 years. While the first things that may pop into our minds are his laughter and story-telling, the legacy of Daniel Pinkham will be his voluminous catalog of works, his highly successful teaching career, his notable career as a performer, and his tenure of 42 years as music director of King's Chapel where many of his works had their tryouts and first hearing. In our age of specialization, it is increasingly rare to find such a combination — composer, teacher, performer, conductor — successfully executed by one man. Dan was from that great and ancient line of musicians who bridged all these fields. His knowledge as a music historian informed his own works. And he in turn imparted much of that knowledge to his students for more than 60 years.

- Andrew Paul Holman at Dan's Memorial Service, January 20, 2007,  
King's Chapel, Boston.

The *Wedding Cantata* (1958) for piano and chorus is an example of the composer's early lyrical/modal style. In the first movement, leaping intervals, driving rhythms, and syncopations evoke the ebullience of young love. In the second movement, the strength of love is illustrated using a strict canon. Tenors and basses, then sopranos and altos, alternate and then make a canon out of the third movement's rousing fanfare-like theme. The last movement is an intimate motet. This work also uses *Song of Songs* texts.

### **I. Rise up, my love**

Rise up, my love, my fair one, and come away.  
For, lo! The winter is past  
And 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 turtle is heard in the land.  
Whither is my beloved gone,  
O thou fairest among women?  
Whither is thy beloved turn'd aside?  
That we may seek him with thee.  
My beloved is gone down into his garden,  
To the beds of spices, to feed in the gardens,  
And to gather lilies.  
I am my beloved's,  
And he is mine.  
My beloved is mine

## **II. Many waters**

Many waters cannot quench love.

## **III. Awake, O north wind**

Awake, O north wind; and come, thou south;  
Blow upon my garden, that the spices may flow out.  
Let my beloved come into his garden,  
And eat his pleasant fruits.

## **IV. Epilogue: Set me as a seal**

Set me as a seal upon thine heart,  
As a seal upon thine arm:  
For love is strong. Amen.

**Moses George Hogan**, pianist, conductor and arranger of international renown, was born in New Orleans on March 13, 1957, and died way too soon on February 11, 2003. A graduate of The New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. Hogan served as an artist in residence of music at Dillard University in New Orleans and as artistic director of the internationally acclaimed Moses Hogan Chorale. Hogan's contemporary settings of spirituals, original compositions, and other works have been revered by audiences and praised by critics including *The New York Times* and *Gramophone* magazine. They have become staples in the repertoires of high school, college, church, community, and professional choirs worldwide. Hogan was strongly influenced by the African-American choral music he grew up around, including that of his home church, New Zion Baptist Church.

*Old Time Religion's* origins are complicated. A traditional Gospel tune found in a list of Jubilee songs dating from 1873, it may have had its origin as an African-American spiritual. Charles Tillman, a white singing evangelist and song publisher first heard it sung by African-Americans when he attended a camp meeting in Lexington, SC in 1889. Adapted and published (culturally appropriated?) by Tillman, the song influenced the fusion of black spiritual and white gospel song now known as southern gospel. It has been loved by generations of black and white churchgoers (although there is no mention of Jesus) and covered by artists from The Fisk Jubilee Singers to Dolly Parton (her version includes the verse "makes you love everybody"). Moses Hogan's fantastic arrangement captures the spirit of a Dixieland funeral with a bass line that imitates a jubilant trombone line and a descant that soars. Harmonium would like to dedicate this performance to long-time bass David Hoadley (1933-2022) at whose memorial we recently sang it, and who would always mimic playing the trombone while singing the bass line.

Refrain:

Give me that old time religion,  
Give me that old time religion,  
Give me that old time 'ligion,  
It's good enough for me.



It was good for the Hebrew children,  
It's good enough for me.

It was good for Paul and Silas,  
It's good enough for me.

It was good for my grandmother,  
It's good enough for me.

Refrain

**Raphaella Aleotti** (c. 1570-after 1646) was an Italian organist, prioress, and composer. She was born in Ferrara, Italy, and lived for much of her life in the Augustinian Convent of San Vito, which was famed for its music. She began to play the organ in 1593 and went on to become director of vocal and instrumental ensembles and ultimately prioress. Contemporary accounts of the convent's musical performances under her supervision are full of praise and adulation. Under her direction, the nuns of San Vito performed for Pope Clement VIII and Margaret of Austria. Her madrigals and motets (like *Vidi speciosam*) were widely celebrated, although most are now lost. She also wrote for much of her life under the pseudonym 'Rafaele' Aleotti, a deliberate use of the masculine equivalent of her own name. (Henry Websdale and Eleanor Burke, *Multitude of Voyces*, Vol. 1.) <https://www.multitudeofvoyces.co.uk/>

Vidi speciosam sicut columbam ascendentem  
desuper rivos aquarum:  
cuius inestimabilis odor erat nimis.  
Et sicut dies verni,  
circumdabant eam flores rosarum,  
et lilia convallium.

I saw the fair one rising like a dove  
above the streams of water:  
her fragrance was priceless.  
And as on a spring day,  
she was surrounded by roses,  
and lily-of-the-valley.

Born and raised in Australia, **Melissa Dunphy** immigrated to the United States in 2003 and has since become an award-winning and acclaimed composer specializing in vocal, political, and theatrical music. She first came to national attention in 2009 when her large-scale choral work the *Gonzales Cantata* was featured in *The Wall Street Journal*, *The Atlantic*, and on MSNBC's *The Rachel Maddow Show*, where host Rachel Maddow called it "the coolest thing you've ever seen on this show." Dunphy has served as composer-in-residence for the Immaculata Symphony Orchestra, Volti Choral Arts Lab, Volti Choral Institute, and the Saint Louis Chamber Chorus. Dunphy has a PhD in music composition from the University of Pennsylvania, and a bachelor of music from West Chester University. She currently teaches composition at Rutgers University and is also active as a sound and lighting designer, actor, theater owner, and podcaster (The Boghouse). *What do you think I fought for at Omaha Beach?* won the Simon Carrington Chamber Singers Composition Competition and sets excerpts of public testimony given before the Maine Senate by WWII veteran Phillip Spooner, in a hearing to discuss the Marriage Equality Bill on April 22, 2009. <https://www.melissadunphy.com/>

Good morning, committee. My name is Phillip Spooner and I live at 5 Graham Street in Biddeford. I am 86 years old and a lifetime Republican and an active VFW chaplain ... I was born on a potato farm north of Caribou and Perham, where I was raised to believe that all men are created equal and I've never forgotten that.

I served in the U.S. Army, 1942-1945 ... I worked with every outfit over there, including Patton's Third Army. I saw action in all five major battles in Europe ... I was in the liberation of Paris.

(I have seen much, so much blood and guts, so much suffering, much sadness, much sacrifice.)

I am here today because of a conversation I had last June when I was voting. A woman ... asked me, "Do you believe in equality for gay and lesbian people?" I was pretty surprised to be asked a question like that. It made no sense to me. Finally I asked her, "What do you think I fought for at Omaha Beach?"

For freedom and equality. These are the values that make America a great nation, one worth dying for. My wife and I did not raise four sons with the idea that our gay son would be left out. We raised them all to be hard-working, proud, and loyal Americans and they all did good.

Indian-American composer **Reena Esmail** works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces. Esmail's work has been commissioned by numerous ensembles including the Los Angeles Master Chorale, Kronos Quartet, Imani Winds, San Francisco Girls Chorus, Juilliard415, and Yale Institute of Sacred Music. She is the Los Angeles Master Chorale's 2020-2023 Swan Family Artist in Residence, and Seattle Symphony's 2020-21 Composer in Residence. Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazundar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians*, explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers. Esmail is currently an artistic director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West. <https://www.reenaesmail.com/>

**TāReKiṬa** is a vibrant joyful piece in a *Raga* (an Indian classical) melodic framework called *Jog*, which incorporates both major and minor modalities into a single scale. The text syllables are onomatopoeic vocalizations of the sounds produced by Indian instruments.

**Grand Prize Winner Asher Sheckman** (he/him) is a senior at Cranford High School. He is a self-taught pianist, bassist, guitarist, drummer, arranger, and composer. He plays percussion and conducts in his school's concert and marching bands, and also participates in his school's concert choir, madrigal choir, jazz band, musicals, and a *cappella* group. Asher won the 2021 contest

with his piece *Alchemy*, which was performed in our March *Resilience* concert. Music is his source of joy, and he loves to share that joy with others in any way he can. Asher's sponsor was Anthony J. Rafaniello. He will be studying composition at Berklee College of Music in the fall.

**By Day** sets a poem by Sara Teasdale.

It is enough for me by day  
To walk the same bright earth with him;  
Enough that over us by night  
The same great roof of stars is dim.

I do not hope to bind the wind  
Or set a fetter<sup>1</sup> on the sea —  
It is enough to feel his love  
Blow by like music over me.

1- shackle

Composer **Abbie Betinis** writes music called “inventive, richly melodic” (*The New York Times*), “superb... whirling, soaring” (*Tacoma News Tribune*), and “the highlight” of the program (*Boston Globe*). With over 50 commissioned works for ensembles such as Cantus, The Dale Warland Singers, New England Philharmonic, and The Rose Ensemble, Abbie has been awarded a McKnight Composer fellowship, and grants from the American Composers Forum, ASCAP, and The Jerome Foundation. Abbie graduated from St. Olaf College and the University of Minnesota and studied harmony and counterpoint at the European American Musical Alliance in Paris.

Abbie is a founder and co-editor of the *Justice Choir Songbook*, a collection to encourage more community singing for social and environmental justice. You can find these amazing free, useful, and inspiring songs at [www.justicechoir.org](http://www.justicechoir.org). Abbie is also a contributing composer. She explains about *Love is Love is Love is Love*: “This song was written for the Justice Choir Songbook. It is dedicated to the victims, and survivors, of hate crimes everywhere, and specifically for those at the Pulse nightclub\*. Love is often the bravest thing we do. May love prevail.”

Abbie also explained at a recent ACDA conference that each line of the canon represented for her a different kind of love: line 1, *eros* (romantic love), line 2 *philia* (friendship), line 3 *storge* (family-especially parents and children), line 4 (quoting the actual ‘Ubi caritas’ chant) *agape*, or lovingkindness, charity, Godly love. This helps explain why line 3 (the audience mantra) intentionally sounds like her parents’ favorite Beatles song! <https://www.abbiebetinis.com/>

\*On June 12, 2016, a 29-year-old man killed 49 people and wounded 53 more in a mass shooting at Pulse, a gay nightclub in Orlando, FL. Pulse was hosting a "Latin Night," and most of the victims were Latino. It is the deadliest incident in the history of violence against LGBT people in the United States.

Love is love is love is love.

Love, love, love.  
All we need is love.

Ubi caritas et amor,<sup>1</sup>  
Where there's love,  
Love is love.

1- "where there is charity and love"

Harmonium performed **Rob Redei's** *Open Minds*, a cantata about mental health (on the poetry of Deborah Kennedy), on February 29 & March 1, 2020, in what turned out to be our last concerts before lockdown. Redei received a BA in music and English from the University of Pennsylvania and a master of music in composition from the University of South Florida. His music spans a broad range of styles and genres and has been performed and recorded in the U.S., Europe, and Japan. He has had works performed and recorded by Ensemble Pi, the Kiev Philharmonic, The University of South Florida Percussion Ensemble, La Caccina, the TFO Brass Ensemble, The Wicker Park Choral Singers, the CSO String Quartet, and more.

Rob was one of the composers kind enough to Zoom with Harmonium during that difficult time when we only met online—he had just written his arrangement of *One*, and some of us prepared a virtual choir audio of it. He had this to say about this piece:

I was a fan of **U2's** *One* from when it came out many years ago. When I saw the live footage of the January 6th rioters storming the Capitol, my strongest reaction was deep sadness. The words from the song "we are one but we're not the same" kept running through my head. On January 7th, I created this arrangement to capture that feeling. "We are one" isn't an inspirational phrase, it is just a reality. For better or worse, we are connected, and, on January 6th, we failed in the most basic consideration we owe each other as citizens. This arrangement is not one of hope of doing better, but rather of despair at that failure.

<http://www.robredei.com/>

Just one love,  
Just one life...

Is it getting better?  
Do you feel the same?  
Will it make it easier on you now  
You got someone to blame?

You say, one love, one life,  
One need in the night.

One love, we get to share it,  
But it will leave you if you don't care for it.

Did I disappoint you?  
Leave a bad taste in your mouth?  
You act like you never had love  
And you want me to go without.

Well it's too late tonight  
To drag the past out into the light.  
We are one but we're not the same.  
We have to carry each other, carry each other,  
One.

Did you come here for forgiveness?  
Did you come to raise the dead?  
Did you come here to play Jesus  
To the lepers in your head?

Did we ask too much?  
More than a lot?  
We gave it nothing now it's all we've got.  
We are one but we're not the same.  
Will we hurt each other?  
Will we do it again?

You say love is a temple, love the higher law.  
You ask me to enter, but then you make me crawl,  
And can we keep holding on?

One love, one blood  
One life, we got to do what we should.  
One life, with each other,  
Sisters, brothers.

One life, but we're not the same.  
We have to carry each other, carry each other,  
One.

**Jeffrey Douma** is the director of the Yale Glee Club and a professor of choral conducting at the Yale School of Music. He is the founding director of the Yale Choral Artists and serves as artistic director of the Yale International Choral Festival. He earned a bachelor of music degree from Concordia College (Moorhead, MN) and holds both master of music and doctor of musical arts degrees in conducting from the University of Michigan. An advocate of new music, Douma established the Yale Glee Club Emerging Composers Competition as well as the Fenno

Heath Award, and has premiered new works by such composers as Bright Sheng, Dominick Argento, Ned Rorem, Lee Hoiby, and James MacMillan. He provides the following notes:

Although not as widely known, *I am Loved as I Love* is similar in both sentiment and musical construction to *Simple Gifts*. My arrangement of the tune was composed for the 2007-2008 Yale Glee Club and is dedicated to my then five-year-old daughter, who expressed a preference for it upon discovering a collection of Shaker songs on the family piano. The simplicity and elegance of the ideas expressed by the poetry seem particularly fitting for a young child, but no less so for us grownups. The syllable “tn” in the sopranos and altos is meant to evoke the sound of a hammer dulcimer.

I am loved as I love, I am blessed as I bless,  
No more or less will be given to me.  
The measure I meet will be measured again,  
For justice is a law unto all the same.

Then let my efforts all be to love,  
And bless and strengthen the good in every one.  
Wherever I am called, whatever I can do,  
Shall be done in the name of the good and true.

**Mark Andrew Miller** has been composer-in-residence for Harmonium since 1998. He serves as assistant professor of church music at Drew Theological School and is a lecturer in the practice of sacred music at Yale University. He also is the minister of music at Christ Church in Summit. Since 1999, Mark has led music for United Methodists and others around the country, including directing music for the 2008 General Conference. His choral anthems are best sellers for Abingdon Press and Choristers Guild, and his hymns are widely published. Mark received his bachelor of arts in music from Yale University and his master of music in organ performance from Juilliard. Harmonium has premiered many of his works including *Before Too Long* (1999); *The Quality of Mercy* (2004); *Song of the Open Road* (2008/rev. 2018); *Come, O Come, Emmanuel* (2013); the violin, cello, clarinet, and piano orchestration of *I Believe* (2014); and *The Children of All Others* (2019). *Love Will Rise Again* will be published by Walton Music shortly. Mark explains:

When Kris Lamb commissioned me to write a piece in memory of her brother, she shared that her brother was a part of, and supporter of, the LGBTQ community, and asked that the piece celebrate the values of respect and inclusion her brother stood for and hoped the music could be both accessible and inspirational. I began work on the composition in 2021 and the words ‘I won’t give up on you, don’t give up on me’ kept coming back to me. In the midst of the pandemic, I realized I was singing this song as much for me as writing it down for others. I needed to be reminded that we will make it through these recent painful and traumatic years. We will sing through the loss and overcome fear and hatred

together, and that although it might seem vanquished for a time, love will rise again.

I won't give up on you,  
don't give up on me.  
I won't give up on all that seems so out of reach.  
I believe in love.  
I believe in you.  
We'll hold each other to the light  
and you will see.

I won't give up on you,  
don't give up on me.  
I won't give up on all that seems so out of reach.  
I believe in love.  
I believe in you.  
We'll hold each other to the light  
and we will see this through.

As the sun rises,  
so will love,  
voices are rising,  
so will love.

We will never give up,  
we will overcome,  
we will remember all the good we thought was gone.  
We believe in love,  
we believe in truth.  
We'll hold each other to the light,  
and we will see this through.

Given the chance our love will rise.

I believe in forgiveness,  
and I won't stop giving,  
I'll sing of all the things that make our lives worth living.  
We will sing through loss,  
we will sing through the pain,  
we'll hold each other through the night,  
and love will rise!

We will sing Hallelujah!  
We will shout for joy!  
We'll sing of all that fear and hate cannot destroy,  
we will sing through loss,

we will sing through the pain,  
we'll hold each other through our tears  
and love will rise again!

\*\*\*\*\*

### **Congratulations to our Second Prize Winners (a Three-Way Tie!)**

**Alexander DeStefano** (he/him) is a senior at **Holy Spirit High School** in Absecon and the winner of the 2021 Young Musicians Competition for Piano (Collegiate Division) and the Grand Prize Winner of the 2021-2022 New Jersey Young Composers Competition for his piece *No Longer, Not Yet*. He won first place for piano performance in the 2021 Ester Weil Ocean City Pops Student Music Competition and the prestigious Algonquin Rising Star statewide classical music competition in 2018 and 2019. Alexander was also a winner in the 2021 State Teen Arts Festival and named the Bronze Spotlight Winner in Instrumental Music at the 2019 State Festival as well. Alex is a member of Holy Spirit's Tri-M Music Honor Society and serves as its conductor. His sponsor was John Gottschall. He will attend Rowan University as a member of the Honors College and major in music education next fall.

**Katie Nieto** (she/her) is a performer and composer who specializes in musical theatre and is currently a senior at **Kinnelon High School**. She has been playing piano since she was six years old and singing for as long as she can remember. Katie has participated in county, region and statewide ensembles (including the New Jersey All State Mixed Chorus) since she was in 6th grade and has ranked in the top five as a Soprano 1 on multiple occasions. She has also performed in various productions in Off-Broadway theaters in NYC, as well as Paper Mill Playhouse's New Voices Conservatory since 2019. As a music director and arranger, Katie co-founded the Breaking Barriers Theater Company and assisted them on their production of *Spring Awakening* and various cabarets. As a composer, she wrote the book, lyrics and score for an original musical entitled *Waiting for Tuesday* about LGBTQ+ self-acceptance and has since premiered it as an industry reading. Katie's sponsor was Ryan D. Stroud. She is planning to attend Berklee College of Music in the fall.

**Lux Onigman** (they/them) is a senior at **Morristown High School**. Lux is 16 years old, and they love making music every chance they get! Last year, they tied for second place in the Harmonium composition contest with their piece *Invictus*. They were also recently commissioned to write a new song, *A Welcome Thought*, by the Crossing Chorale at the Unitarian Universalist Church at Washington Crossing. A solo vocal piece Lux wrote in 2020 was purchased by the National Youth Rights Association to display on their website. Lux sings in several choirs, including but not limited to the New Jersey Youth Chorus, Kol Dodi, and Harmonium Choral Society itself! They also play guitar and lead song sessions and music classes at camp and synagogue. Lux's sponsor was Dave Schlossberg. Lux will attend Smith College in the fall.



## Meet the Judges

**Amanda Harberg** (bio under *This!*) says: “Harmonium Choral Society has been an important part of my musical life for over a decade. Their leadership in championing new music and in heralding the next generation of composers is remarkable. I have been judging the annual high school choral composition contest for ten years, and every year I am astounded by the incredible music being written by NJ's young composers. It's an honor to be a part of this important educational opportunity!”

**Matthew Harris'** choral music is performed and recorded worldwide by major groups as well as school and community choruses. His *A Child's Christmas in Wales* for chorus and orchestra was commissioned and premiered by Harmonium Choral Society. He is currently writing a work for the German vocal ensemble Ensemble Nobiles for a Leipzig Gewandhaus premiere. “The Harmonium Choral Contest is a treasured institution that helps young choral composers develop their skills, hear their works, and launch their careers,” says Matthew. “I've had the honor and pleasure of serving it for twenty years and hope to be part of its success for years to come.”

Newest judge **Sarah Rimkus** is an American composer who earned her PhD at the University of Aberdeen, Scotland, studying with Phillip Cooke and Paul Meador. She received her BMus in music composition from the University of Southern California in May 2013, where she developed a love of choral music while studying with Morten Lauridsen. She has received numerous awards, including the ASCAP Morton Gould Young Composer Award for *Trapped in Amber* for string orchestra, the ASCAP Foundation Leonard Bernstein Award, and the Cantus Ensemble's composition award in 2017. Her works have been performed and commissioned by musicians and ensembles on both sides of the Atlantic, including the Gesualdo Six and the Ligeti Quartet, and featured on Classic FM and BBC Scotland. She has written a great deal of sacred choral music, including her *St Andrew's Mass*, premiered by the Cathedral Choir of St. Andrew's Cathedral, Aberdeen, in 2017. Recent projects include a new work for virtuosic Seattle-based choir The Esoterics as the national winner of their annual 'Polyphonos' competition. Harmonium commissioned and premiered her multilingual *In the Beginning was the Word* in 2019.

We welcomed **Trevor Weston** to the judging panel last year. Dr. Weston's honors include the George Ladd Prix de Paris from the University of California, Berkeley; a Goddard Lieberman Fellowship from the American Academy of Arts and Letters; and residencies from the Virginia Center for the Creative Arts and the MacDowell Colony. Carnegie Hall co-commissioned Weston's *Flying Fish*, with the American Composers Orchestra, for its 125 Commissions Project. The Bang on a Can All-Stars premiered Weston's *Dig It* for the Ecstatic Music Festival in NYC. Weston's work *Juba for Strings* won the 2019 Sonori/New Orleans Chamber Orchestra Composition Competition. In 2021, Weston received the Arts and Letters Award in Music from the American Academy of Arts and Letters. Dr. Weston is currently professor of music and chair of the music department at Drew University in Madison, NJ.

**Anne Matlack** rounds out the judges: “As artistic director and judge, I am honored to have these wonderful composers on our team. All students, whether or not they win or place, receive constructive feedback from all judges. Many work their way over the years from participating to placing to winning. I am also thankful for the mentoring support we offer from composer-in-residence **Martin Sedek**, and the loving work of contest coordinator **Rachel Clark**.”