



Harmonium

Choral Society

Dr. Anne Matlack, Artistic Director

Vespers: Celebrating Dusk

Saturday, March 9, 2024 at 7:30 p.m.

Sunday, March 10, 2024 at 3 p.m.

**Morristown United Methodist Church
50 South Park Place, Morristown**

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

Our 45th Season!

Harmonium

Choral Society
Dr. Anne Matlack, Artistic Director

Be Brave

An eclectic program of global repertoire celebrating the fierceness of the creative artist and the spoken word, with the winners of the 27th annual High School Composition Contest and our collaboration with Her Words teen arts group. Featuring works by Purcell, Halley, Barnwell and more.

Saturday, June 1, 7:30 p.m.

Sunday, June 2, 3 p.m.

**Morristown United Methodist Church
50 South Park Place, Morristown**

**Single ticket day of: \$40 regular; \$35 students & teachers.
Single ticket in advance: \$30 regular; \$25 students & teachers.
(Advance sale ends at 11:59 pm on May 31)**



If you have accessibility needs, questions, or concerns, please contact us at least two weeks prior to the performance at (973) 538-6969 or manager@harmonium.org.

Visit us at harmonium.org.

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Harmonium

Choral Society

Anne Matlack
Artistic Director

David Davis
Rehearsal Accompanist

Soprano 1

Leslie Adler^C
Nancy M. Bangiola^C
Emilie Bishop^C
Laurie Mac Neill Clancy
Martha Domonkos
Jennifer Holak
Lianna Johnson
Jocelyn Keefe
Molly McCarthy
Reggie Ramekar^C
Diane Richton^S
Nancy Watson-Baker
Michele Yurecko

Soprano 2

Linda Clark^{C, S}
Lizzie Engelberth^C
Helen Love
Krystiana Machtinger^{B, C}
Regina McElroy^C
Sarah Murray^C
Bethanne Nazareth
Caitlin Sweet
NicolePaige Uvenio
Jamie Vergara

Alto 1

Jill Alexander
Camille Bourland^C
Beth B. Branigan
Dorothee Burchartz
Alyssa Casazza^C
Charlotte Casazza
Clara Gong^C
Jerilyn Herbert^S
Diane Pivarnik
Joan Tracy
Kimberly Williams

Alto 2

Alison Accettola
Saira Alam
Sharene Azimi
Emma Gunther
Louise Karger^S
Beth Lohner
Nancy Magee
Jenna Miller^C
Elizabeth Monkemeier^C
Martie Ripson
Jackie Ross^B
Randi Spiegel
Beth Wilson

Tenor 1

Max Calbick^B
Bob Dowling
Nick Herrick^C
Brandon Johnson-Douglas
Joe Keefe
Austin Kurbansade
Steve McCarthy^C
H. Dean Nielsen
Jeremy Nielsen
Ilan Onigman
Matthew Onigman^C
David Thomson^{C, S}

Tenor 2

Steve Arnold
Jay Banks
Jim Branigan
David Green^S
Jeff Kunick
Peter J. Livesey^C
Greg Manz
Matthew North
Daniel Romero

Bass 1

Craig Clark
Dan Greenfield
Michael Holak
Tom Howell^C
Trevor Johnson
Jim Maher
Dave McFall
Rob Morse
George Moser
Ken Short^C
Rob Walters

Bass 2

Travis Alexander
Bob Burke
Emerson Fang
Bob French
Christopher Hatcher^C
John Lamb^C
Jeff Leonard
Dan Malloy^{C, S}
Ted Roper^C
Ben Schroeder^{C, S}
Murray Spiegel
Jabez Van Cleef

B = Board Member

C = Chamber Singer

S = Section Leader



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Dr. Anne J. Matlack

Artistic Director

Anne Matlack (BA Music *cum laude*, Yale University; MM, DMA Choral Conducting, University of Cincinnati College-Conservatory of Music) has been Artistic Director of Harmonium Choral Society since 1987. During her tenure as Artistic Director, the 100-voice choral society has been recognized for its musical excellence and innovative programming.

In addition to her work with Harmonium, Dr. Matlack is celebrating her 33rd year as Organist/Choirmaster at Grace Episcopal Church in Madison. There she directs a full program of children and adult choirs and a concert series, Grace Community Music. Her excellent all-volunteer adult chorus performs Evensongs and large choral works every year and her children's choir training program follows Royal School of Church Music standards, with children ages 7-18 singing in three different levels. Grace Church and Harmonium singers joined to serve as Choir-in-Residence at Winchester Cathedral in the summer of 2015 and will be in residence at Wells Cathedral in the summer of 2024. She is active as an adjudicator and clinician. She has taught at Kean University and Lafayette College, and conducted the Yale University Freshman Chorus. Her conducting teachers have included Fenno Heath, Elmer Thomas, and Earl Rivers, and workshops with Robert Shaw and Eric Ericson. She studied organ with Charles Krigbaum, Michael Schneider, and David Mulbury. She has sung in the Robert Shaw Festival Chorus at Carnegie Hall, and with the Yale Alumni Chorus at the Kremlin in Moscow. She is the 2003 recipient of Morris Arts' Outstanding Professional in the Arts Award. Dr. Matlack previously served as President of the New Jersey Board of the American Choral Directors Association and as Repertoire and Resources Chair for Community Choirs.

Dr. Matlack is married to Jabez Van Cleef, a writer who has participated in several commissions with her, and they live in Madison with their cat, Peter Tchaikovsky. Daughter Grace, who also sang in Harmonium, enjoys singing songs to the children she nannies in Philadelphia. Anne's older daughter, Virginia, is a graduate of St. Olaf and its famed choir; she too sang in both Harmonium and Grace Church programs and is now a music therapist and singer-songwriter, also in Philadelphia.

About Harmonium

Our vision: To inspire and enrich our community through the shared experience of exceptional choral performance and the advancement of choral art.

Our mission: To perform a diverse repertoire of choral music and to offer innovative and inclusive programming, artistic collaborations, educational opportunities and community partnerships, while creating challenging and uplifting experiences where excellence flourishes.

Harmonium has a rich fullness to their sound and a vibrancy with which they communicate every word they sing. I've been working with this ensemble since I was sixteen; now, two decades and many collaborations later, I'm still happily singing the praises of this fantastic choir and their brilliant conductor.

—Dale Trumbore, composer

Harmonium Choral Society, based in Morris County, is one of New Jersey's leading choral arts organizations. The 100-voice choral society has been recognized for its musical excellence and innovative programming and has commissioned and premiered works by Amanda Harberg, Matthew Harris, Elliot Z. Levine, Harmonium's composers-in-residence Mark Miller and Martin Sedek, Dale Trumbore, and others. One-third of Harmonium's singing members are currently music educators. Directed by **Dr. Anne J. Matlack** of Madison, Harmonium's season consists of four subscription concerts, generally held in December, March, April, and June, as well as numerous special events and partnerships. Harmonium, known for its eclectic programming, choral excellence, and community spirit, sponsors commissions and musicianship workshops, and includes an Outreach Chorus that performs in schools, nursing homes and other venues.

In support of music and education, Harmonium sponsored the **Morristown Neighborhood House Children's Chorus** in 2009-2011. Other creative collaborations have included *Mahler's 2nd Symphony* and the premiere of a new choral version of *Gershwin's Rhapsody in Blue* with the **New Jersey Festival Orchestra**, *Rutter's Requiem* at Carnegie Hall, and the musical soundscape for **The Shakespeare Theatre of New Jersey's** production of *Hamlet* (2009). In February 2010, the chorus was selected to perform for the Eastern Division Convention of the **American Choral Directors Association** in Philadelphia. In July 2011, Harmonium was the choir for the opening convocation of the **American Guild of Organists** (AGO) convention. In April 2019, Harmonium performed a bucket-list piece of Dr. Matlack's, *Bach's St. Matthew Passion*, a monumental three-hour work with soloists, double choir and double orchestra.

In the June 2022 concert, Harmonium had the honor of collaborating with renowned LGBTQ+ rights activist Prince Manvendra Singh Gohil, India's first openly gay royal. The concert, titled "Open Hearts," focused on themes of love, tolerance, and inclusivity.

Harmonium sponsors an annual High School Student Choral Composition Contest, which is celebrating its 27th anniversary this season. This innovative program won the prestigious **Chorus America Education and Outreach Award**. **Morris Arts** presented Harmonium with the **Outstanding Arts Organization Award** in 1998, and Dr. Matlack with **Outstanding Professional in the Arts** in 2003.

Harmonium has toured internationally to England and Wales, Eastern Europe, Northern Italy, Spain and Portugal, Greece and Turkey, the Baltics, and most recently, the Balkans.

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Program Notes

by Dr. Anne Matlack

When you program a concert about the evening, you will find a lot of slow music, except for Mozart's *Vespers*, which are mostly quite frenetic and exciting settings of the psalms sung in a traditional evening service of his day. So I tried to find a lot of contrast of textures, instrumentation and solos (and a few fast pieces) for the first part of this exploration of the evening.

The Chamber Singers open the program with a piece that includes both slow and fast tempos, and a title many of us can relate to: ***All Night I Could Not Sleep***. It has a lot of aleatoric moments (where the choir gets to improvise a bit within a framework provided) like a fever dream. The piece begins and ends like this, with an exciting, fast, anxious middle section that gets stuck in our heads and keeps us up at night! Composer **Laurel Luke Christensen** explains:

I was immediately drawn to this short poem, attributed to Jin Dynasty poetess Tzū-Yeh. Having inherited middle-of-the-night insomnia from my mother and passed it down to two wakeful little boys, I, like the poet, am well-acquainted with sleepless nights. The witching hour can magnify anxiety about the state of the world, the possibility of impending tragedy, and personal struggles.

But occasionally, a stubborn hope also thrives in the dark. This "thing with feathers - that perches in the soul," as Emily Dickinson called it, can clash with our inner pragmatists as we drift in and out of consciousness. The head and the heart, the cynic and the dreamer, the independent and the lover (perhaps the poet's story), and the artist ready to call it quits versus the one who keeps creating - all are more susceptible to mystical voices when removed from daylight distractions. I'm often attracted to art that depicts simultaneous conflicting emotions, a state of mind I highlighted musically with undulating lines, aleatory, dissonance, and mixed meter in alternating sections of dreaminess and alertness. Led by the poet's cryptic answer, this setting culminates in a tense, but clear, declaration that hope has won the night.

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Laurel Luke Christensen seeks to write music that captures what is ineffable, but intimately relatable. Her compositions have won the Virginia Chorale, Siena College, and ACDA-PA Choral Composition Competitions and her proposed work, *Sanctuary*, was selected as a runner-up for the ACDA Genesis Prize. Laurel holds BM and MM degrees in music education. Two of our Chamber Singers, Nick Herrick and Jenna Miller, sang with her in the BYU Choirs in college. This piece was recently performed by the NJ All-State Chorus.

Tzū-Yeh, a courtesan of the Jin Dynasty era (c. 400 BC), was also known as Lady Night or Lady Midnight.

All night I could not sleep
Because of the moonlight on my bed.
I kept on hearing a voice calling: Out of Nowhere,
Nothing answered “yes.”

Susan LaBarr is a composer and choral editor living and working in Springfield, MO. She received a BA in music and a MM in music theory from Missouri State University. Susan has been commissioned by Seraphic Fire, the National ACDA Women’s Choir Consortium, the Texas Choral Director’s Association’s Director’s Chorus, and many other groups. She has also sung professionally. Central to Susan’s musical vocabulary is the knowledge she gained from studying with Alice Parker (1925-2023) at her home in Hawley, MA, where she attended the Composer’s Workshop and Melody Studies Workshop in 2012 and 2013, respectively. Her *Grace Before Sleep* is a lush setting of a beautiful poem by Sara Teasdale (1884-1933), which we will present in surround sound.

How can our minds and bodies be
Grateful enough that we have spent
Here in this gen’rous room,
This evening of content?
Each one of us has walked through storm
And fled the wolves along the road;
But here the hearth is wide and warm,
And for this shelter and this light
Accept, O Lord, our thanks tonight.

Happy 45th Anniversary, Harmonium!

- ★ 45 years of musical excellence!
- ★ 45 years of building community!
- ★ 45 years of friendships!

Here's to 45 More!

Adam Aguanno

201-213-8953



PLATINUM AGENTS



My Soul Hath Found Refuge in Thee is an under-performed double choir setting of Psalm 91 composed by **Evelyn Simpson-Curenton**. At age two, Evelyn Simpson-Curenton began to play the piano; at five, she began formal piano lessons; by age nine, she was accompanying her renowned musical family, The Singing Simpsons, in public performances. She earned a BM in music education and voice from Temple University. Her GIA Publications biography continues:

A composer, arranger, pianist, organist, and vocalist, Simpson-Curenton has performed with musical organizations such as Philadelphia's National Opera Ebony (renamed Opera North) and was choral director and arranger for the Howard University Drama Department's production of "Mahalia's Song." She has been commissioned to write works for the American Guild of Organists, George Shirley, the late Duke Ellington, and her sister, the late Joy Simpson; and has arranged music for Kathleen Battle, Jessye Norman, and the Porgy and Bess Chorus of the New York Metropolitan Opera...She has given lectures and participated in workshops on early 18th-century black religious music and the music of African-Americans during the Civil Rights era.

He that dwelleth in the secret place of the most High,
he shall abide under the shadow of the Almighty.
I will say of the Lord,
he is my refuge and my fortress, my shadow,
my God, in him, will I trust.
Surely he shall deliver thee from the snare of the fowler¹,
and from the noisome² pestilence.
A thousand shall fall at thy side
and ten thousand at thy right hand,
but it shall not come nigh thee.
Because he hath set his love upon me,
therefore will I deliver him,
because he hath known my name.
He shall call upon me, and I will answer him;
I will deliver him and honor him.
With long life will I satisfy him.
Alleluia, praise him forever.

1- hunter
2- harmful

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Felix Mendelssohn Bartholdy was famous for championing the works of J.S. Bach and for composing many sacred works for Latin, German, and English liturgies, as well as for concert performance. In the summer of 1843, King Friedrich Wilhelm IV appointed Mendelssohn as director of the royal Berliner-Domchor (Cathedral Choir). With this ensemble in mind, Mendelssohn wrote several works for double choir, including the famous *Heilig*. In 1844, the composer visited London, then returned to Germany at which point he learned of an attempt on the life of the king, and so composed ***Denn Er hat seinen Engeln befohlen*** to verses from Psalm 91. It is a gorgeous example of the influence of early music on the composer, with its double choir dialogue between men and women, and long arched phrases. Mendelssohn liked it so much that he later incorporated it into *Elijah* as a solo double quartet in English.

Denn Er hat seinen Engeln
befohlen über dir,
daß sie dich behüten
auf allen deinen Wegen,
daß sie dich auf
den Händen tragen
und du deinen Fuß nicht
an einen Stein stoßest.

For He has commanded His angels
concerning you,
that they protect you
on all your journeys,
that they carry you
in their hands,
and that you not hit
your foot on a rock.

It is traditional to perform a *Magnificat* and *Nunc Dimittis* at Evensong (sung Evening Prayer) in the Anglican tradition, or just the ***Nunc Dimittis*** at Compline, the last service before bedtime, where one also often chants Psalm 91. We performed **Jessica French's** *Magnificat* in our December concert and will perform the full set in an Evensong this April involving Grace Church Choir and many Harmonium singers. These same singers will also take French's piece with them to England this summer for a week as the resident choir at Wells Cathedral.

Jessica French is an award-winning composer specializing in choral music, both sacred and secular. Jessica received her foundational training in music at the Madeleine Choir School in Salt Lake City. She received a BM degree in organ performance from Indiana University Jacobs School of Music and a MM degree in organ performance from Yale University. Jessica has a rare ability called synesthesia, in which various senses are linked to one another, mainly in the form of colors associated with notes, timbres, and words. She is composer-in-residence at Saint Thomas Fifth Ave (NYC) and a contributor to *Carols for Choirs* 6. Jessica's awards



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include the ASCAP Plus Award, the 2020 AGO/ECS Publishing Award in Choral Composition, and most recently, The American Prize for professional shorter choral works. The *Magnificat and Nunc Dimittis* was originally written for treble voices and organ in 2013, and a version for SATB choir and organ was written in 2019. It has been sung by various choirs across the globe including St. Paul's, London.

Lord, now lettest Thou Thy servant depart in peace,
according to Thy word.
For mine eyes have seen Thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles
and to be the glory of Thy people Israel.

Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be,
world without end.
Amen.

Josef Rheinberger, “Liechtenstein’s greatest composer,” was an organist and composer of organ, church, and chamber music in a late Romantic, highly expressive style in the tradition of Brahms. He served as court conductor in Munich for most of his life, responsible for the music in the royal chapel. The six-voice texture of *Abendlied* (Evensong), from *Drei geistliche Gesänge*, gives it a rich sound and exploits the men’s and women’s voices in double-choir format.

Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget.	Stay with us, because it will be evening and the day has drawn to a close.
--	--

La Nuit is a harmonization by Joseph Noyon of a theme from **Jean-Philippe Rameau’s** 1733 opera *Hippolyte et Aricie* (duo of the Priestesses of Diane, “Let us render an eternal homage,” act I, scene 3). As well as being known for his baroque operas, Rameau was a music theorist and an important composer of harpsichord works. The words to *La Nuit* were written by the composer Édouard Sciortino (1893-1979). This music was popularized among the general public by the film *Les Choristes*, which is definitely one of my favorite movies ever!

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O Nuit! viens apporter à la terre
le calme enchantement
de ton mystère.
L'ombre qui t'escorte
est si douce.
Si doux est le concert
de tes voix chantant l'espérance.
Si grand est ton pouvoir,
transformant tout
en rêve heureux.

O Night! come bring to the earth
the calm enchantment
of your mystery.
The shadow that escorts you
is so sweet.
So sweet is the concert
of your voices singing hope.
So great is your power,
transforming everything
into a happy dream.

O Nuit! oh laisse encore à la terre
le calme enchantement
de ton mystère.
L'ombre qui t'escorte
est si douce.
Est-il une beauté aussi belle
que le rêve?
Est-il de vérité plus douce
que l'espérance?

O Night! oh leave still on the earth
the calm enchantment
of your mystery.
The shadow that escorts you
is so sweet.
Is there a beauty as fair
as the dream?
Is there any truth sweeter
than hope?

Hugo Alfvén was one of Sweden's most esteemed composers, writing in a folk-neo-romantic style. He was a conductor (both orchestra and chorus) as well as a successful composer. His music was heard at almost all Swedish national ceremonies, and every ten years his birthday was celebrated as an important national event. For many years he conducted the famous male choir Orphei Drängar, and most of his choral works began as TTBB settings. Alfvén's most well-known choral piece, *Aftonen* (Evening) was composed in 1942 and is dedicated to the Siljan Choir, who most likely premiered it, one of the few works that he composed originally for mixed chorus. It evokes a forest at dusk with divisi sonorities, yummy harmonies, and horn calls in wordless humming.

Skogen står tyst, himlen är klar.
Hör huru tjugusande vallhornet lullar.
Kvällsolns bloss sig
stilla sänker,
ner uti den lugna,
klara våg.
Ibland dälдер, gröna kullar
eko kring nejden far...

Tranquil the woods, skies crystal clear:
Faint the alluring shepherd horns beckon.
Sunset aglow, blushingly fading,
setting slowly,
oh so gently, onto a peaceful
rippling wave.
Through the valleys, green hillsides,
lingering echoes sound...

Vespers: Celebrating Dusk

All Night I Could Not Sleep.....Laurel Luke Christensen (b. 1988)

Chamber Singers

Grace Before Sleep Susan LaBarr (b. 1981)

**My Soul Hath Found a Refuge in Thee Evelyn Simpson-Curenton
(b. 1953)**

Austin Kurbansade, Brandon Johnson-Douglas

**Denn Er hat seinen Engeln befohlenFelix Mendelssohn
(1809-1847)**

Nunc DimittisJessica French (b. 1984)

AbendliedJosef Rheinberger (1839-1901)

**La Nuit Jean-Philippe Rameau (1683-1764)
arr. Joseph Noyon (1888-1962)**

Lizzie Engelberth

Aftonen..... Hugo Alfvén (1872-1960)

Mata del ánima sola..... Antonio Estévez (1916-1988)

Matthew Onigman

Iam Sol ReceditOla Gjeilo (b. 1978)

A Prophecy of Dawn..... Bob Chilcott (b. 1955)

Harmonium is committed to making all of its concerts accessible for all concertgoers.

Intermission

Vesperae solennes de confessoreWolfgang Amadeus Mozart (K. 339) (1756-1792)

Dixit

Lianna Johnson, Sarah Murray, Joe Keefe, Tom Howell

Confitebor

Caitlin Sweet, Sarah Murray, Joe Keefe, Tom Howell

Beatus vir

Caitlin Sweet, Sarah Murray, Jeremy Nielsen, Ben Schroeder

Laudate pueri

Laudate Dominum

Leslie Adler

Magnificat

Reggie Ramekar, Sarah Murray, Jeremy Nielsen, Ben Schroeder

Instrumentalists

Violin

Rebecca Harris Lee*
Danielle Sinclair
Daniella Renteria
Aurora Mendez
Tristan Aniceto

Cello

Terrence Thornhill

Bass

Dominec Croce

Bassoon

Jim Jeter

Trumpet

Stephen Fineman
Charli Newberry

Timpani

John Leister

Oboe

Teddy Love

Piano

Dave Davis

Organ

Chris Hatcher

* Chilcott soloist



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*Good luck to Mercedes/Mommy
and the rest of Harmonium
in the 2023-24 season!*

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María Guinand, editor of the *Música de Latinoamérica* series for earthsongs publishers, provides this note on ***Mata del ánimo sola***:

[This] is a work inspired by a poem of Alberto Arvelo Torrealba (1903-1971). The piece has two distinct sections: one slow and meditative, and the other very quick and rhythmic based on a combined 3/4 and 6/8 meter which is characteristic of a dance called *joropo*. The music depicts the solitude and mystery of the *llanos*, the high plains of Venezuela, while the tenor solo represents the *llanero*, or “man of the plains” whose songs are improvised. In the *joropo* section, the choir imitates the instruments that are traditionally used to play the dance. The altos and tenors have the rhythm of the *cuatro* (a small guitar with only four strings), the sopranos imitate the diatonic harp, and the basses sing the guitar *bordones*, all of which combine to provide the “instrumental” accompaniment to the tenor soloist.

The composer **Antonio Estévez** was one of the second generation of important Venezuelan composers in this century. A choral and orchestral conductor, his most important work is *Cantata Criolla*, a choral symphonic work (also based on words by Torrealba) which depict a duel between the man of the plains and the devil. ... The poetry of Torrealba is always related to life and traditions in the Venezuelan plains, his motherland.

Mata del ánimo sola,
boquerón de banco largo,
ya podrás decir ahora:
aquí durmió canta claro.

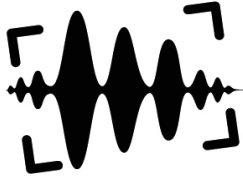
Tree of the lonely soul,
wide opening of the long riverside,
now you will be able to say:
here slept Cantaclaro.

Con el silbo y la picada
de la brisa coleadora,
la tarde catira y mora
entró al corralón callada.

With the whistle and the sting
of the twisting breeze,
the dappled and violet dusk
quietly entered the corral.

La noche, yegua cansada,
sobre los bancos,
tremola la crin y la negra cola;
y en su silencio,
se pasma tu corazón de fantasma.

The night, tired mare,
above the riverside,
shakes her mane and black tail;
and in its silence,
your ghostly heart is filled with awe.



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Ola Gjeilo was born in Norway and moved to New York in 2001 to study composition at the Juilliard School. A full-time concert music composer, Ola is also very interested in film, and his music often draws inspiration from movies and cinematic music. His biography explains:

An accomplished pianist, improvisations over his own published choral pieces have become a trademark of his collaborations. Although Norwegian by birth, it is perhaps Ola's adopted country of America that has influenced the composer's distinctive sound-world the most, evolving a style that is often described as cinematic and evocative, with a lush, harmonious sound. Ola grew up in a musically eclectic home listening to classical, jazz, pop and folk, a broad background he later incorporated into his classical composition studies at The Juilliard School, the Royal College of Music in London, and currently as a NYC-based freelance composer. He is especially inspired by the improvisational art of film composer Thomas Newman, jazz legends Keith Jarrett and Pat Metheny, glass artist Dale Chihuly and architect Frank Gehry.

Iam Sol Recedit was written as a set with *Lux Beata Trinitas*. Gjeilo says "I wanted to write something hopeful and peaceful, and to incorporate one of my favorite instruments, the oboe."

Iam sol recedit igneus,
Tu lux perennis Unitas;

Patri, simulque Filio,
tibique sancte Spiritus,
sicut fuit, sit iugiter saeculum
per omne gloria

Te mane laudum carmine,
Te deprecamur vespere;

Amen.

Now the fiery sun recedes,
You are the eternal light of Unity;

To the Father, and to the Son,
and to the Holy Spirit,
as it was, may it be forevermore
in all [Your] glory.

We praise You in the morning with a song,
We pray to you in the evening;

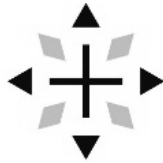
Amen.

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Robert “Bob” Chilcott is a British choral composer, conductor, and singer based in Oxford. He sang in the Choir of King’s College, Cambridge, both as a boy and as a university student. In 1985, he joined the King’s Singers, singing tenor for 12 years. Chilcott is well known for his compositions for children’s choirs, has written larger works as well, and has worked with choirs all around the globe. Chilcott was the conductor of the chorus at the Royal College of Music in London for 7 years; since 2002 he has been principal guest conductor of the BBC Singers, and since 2019, principal conductor of Birmingham University Singers. *A Prophecy of Dawn* was commissioned to mark the opening of the Britten Building at Gresham’s School in Norfolk, England, and first performed by their Chapel Choir in 2017. The impressionistic piano part and soaring violin help paint the atmosphere depicted in the poem by British soldier and poet Matthew Meiklejohn (1870-1913). Knowing the poet experienced war firsthand changes your perspective on the text.

Through the dim houses, where the sunset gleams,
Faintly and mellowly the grey walls glow
With a still peace of centuries ago.
Peace that is not
Born of the summer noon nor is it born
Of that hour when birds call up the dawn.
Peace, where clouds climb higher in the sky,
Where the sunbeams die
And falling, gild the clouds that ever roll
Over unfathomable depths of blue.
Peace is upon the earth; the drone of bees,
In hollow flowers, in the shade of trees.
Far away a cuckoo’s endless rhyme
Is spinning softly till the end of time,
A dream of noon, a prophecy of dawn.

Wolfgang Amadeus Mozart wrote over 50 vocal liturgical works between the ages of 10 and 25, and in 1781, left his native Salzburg for Vienna. After all, he was the son of a Salzburg church musician living in a time of the great prince-archbishops, with whom he had a love-hate relationship as a composer. Mozart strove for brilliance and creativity in the liturgical forms whereas the archbishops preferred a more pedestrian (and shorter) approach. This was Mozart’s final choral work composed for Salzburg Cathedral in 1780.



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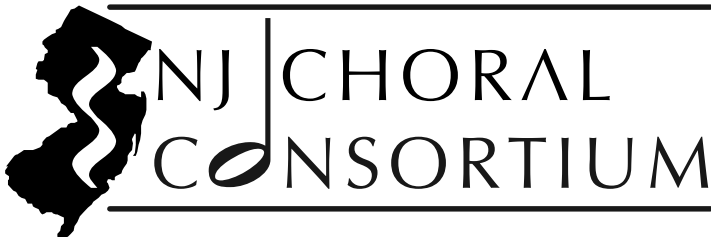
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Mozart's *Vesperae solennes de confessore* (Solemn Vespers for a Confessor) is bursting at the seams with musical invention concentrated into six short movements. It follows the classic Vespers form, five psalms assigned to the evening service and a *Magnificat*. It is scored for SATB chorus and soloists, with a typical Salzburg orchestra: strings (no violas), with trumpets and timpani in the outer movements. There is also a less typical bassoon obbligato in the fifth movement. It is a work of great brilliance and variety, succinct and unified.

The opening lilting allegro *Dixit* is unified by busy string writing, dramatic text-painting, and the use of lots of diminished chords.

Dixit Dominus Domino meo:
 sede a dextris meis,
 donec ponam inimicos tuos
 scabellum pedum tuorum.
 Virgam virtutis tuae emittet
 Dominus ex Sion: dominare
 in medio inimicorum tuorum.
 Tecum principium in
 die virtutis tuae,
 in splendoribus sanctorum;
 ex utero ante luciferum
 genui te.
 Juravit Dominus, et non
 poenitebit eum;
 Tu es sacerdos in aeternum
 secundum ordinem Melchisedech¹.
 Dominus a dextris tuis
 confregit in die irae suae reges.
 Judicabit in nationibus;
 implebit ruinas
 conquassabit capita
 in terra multorum.
 De torrente
 in via bibet;
 propterea exaltabit caput.

The Lord said to my Lord:
 sit at my right hand,
 until I place your enemies
 as a footstool for your feet.
 The rod of your power
 the Lord will send forth from Zion:
 ruling in the midst of your enemies.
 Sovereignty is with you on the
 day of your strength,
 in the splendor of the Holy Ones;
 out of the womb before the light
 I begot you.
 The Lord has sworn, and will not
 repent of it;
 You are priest forever
 according to the order of Melchizedek.
 The Lord at your right hand
 crushes kings in the day of His wrath.
 He will pass judgment on the nations;
 He will pile up ruins
 and shatter heads
 in many lands.
 He will drink from the rushing stream
 on the way;
 therefore, He shall lift up His head.

1- Melchizedek, whose name means "king of righteousness," was a king of Jerusalem and priest of the Most High God.



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Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
as it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

~Psalm 110

The E-flat *Confitebor* movement is characterized by the opening triadic motive which recurs throughout, and a much more extended solo section than the first movement, as well as virtuoso instrumental writing.

Confitebor tibi Domine,
in toto corde meo:
in consilio justorum,
et congregatione.
Magna opera Domini,
exquisita in omnes voluntates ejus.
Confessio et magnificentia
opus ejus;
et justitia ejus manet
in saeculum saeculi.
Memoriam fecit mirabilium suorum:
misericors et miserator et justus.
Escam dedit timentibus se;
memor erit in saeculum testamenti sui.
Virtutem operum suorum
annuntiabit populo suo,
ut det illis
hereditatem gentium;
opera manuum ejus
veritas et judicium.
Fidelia omnia mandata ejus,
confirmata in saeculum saeculi,
facta in veritate et aequitate.
Redemptionem misit Dominus
populo suo.

I acknowledge you, O Lord,
with my whole heart:
in the council of the just
and in the congregation.
Great are the works of the Lord,
chosen by all His desires.
I acknowledge, as well,
the magnificence of His deeds;
and His justice endures
from generation to generation.
He has made memorials of His miracles:
merciful and compassionate and just.
He gives food to those that fear Him;
He will remember His covenant forever.
The power of His works
will be announced to His people,
so that He may give them
the inheritance of the nations;
the works of His hands are
truth and justice.
All His commandments are faithful,
confirmed from generation to generation,
made in truth and fairness.
The Lord has sent salvation to
His people.



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Mandavit in aeternum
testamentum suum:
sanctum et terribile nomen ejus.
Initium sapientiae timor Domini
intellectus bonus:
omnibus facientibus eum.
Laudatio ejus manet in
saeculum saeculi.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

~Psalm 111

The 3/4 time *Beatus vir* is propelled by the sweeping upward runs in both voices and strings, and upward arpeggio motives (“in memoria,” “potens in terra”) which return at the “Amen.” The solo quartet is again important, dominated by the florid soprano part.

Beatus vir qui timet Dominum,
in mandatis ejus volet nimis.
Potens in terra erit semen ejus;
generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
et justitia ejus manet
in saeculum saeculi.
Exortum est in tenebris
lumen rectis:
misericors et miserator et justus.
Jucundus homo
qui miseretur et commodat,
disponet sermones suos in judicio;
quia in aeternum non commovebitur.
In memoria aeterna erit justus,
ab auditione mala non timebit.
Paratum cor ejus sperare
in Domino.

He has given His covenant
for eternity;
holy and awesome is His name.
The fear of the Lord is
the beginning of wisdom:
all who practice it have good understanding.
His praise endures from
generation to generation.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
as it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

Blessed is the one who fears the Lord,
who greatly delights in His commandments.
His seed will be potent on the earth;
the righteous generation will be blessed.
Glory and wealth will be in His house,
and His righteousness will endure
from generation to generation.
A light has arisen in the dark
for the upright:
merciful and compassionate and just.
Happy is the one
who is compassionate and generous,
who chooses his words with discretion;
for he will never be disturbed.
The just will be eternally remembered,
and will not fear evil tidings.
His heart is ready to trust
in the Lord.

Non commovebitur
donec despiciat inimicos suos.
Dispersit dedit pauperibus;
justitia ejus manet
in saeculum saeculi.
Cornu ejus exaltabitur in gloria.
Peccator videbit et irascetur,
dentibus suis fremet et tabescet;
desiderium peccatorum peribit.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

~Psalm 112

Laudate pueri is a sophisticated fugue in D minor, closely related to his *Requiem's Kyrie* fugue. The fully developed fugue includes subject, countersubject, subject in inversion (upside-down), subject in major as well as minor (in combination with several countersubjects), in *stretto* (quick entrances one measure apart), and even the subject and its inversion at the same time (with independent string parts!). Yet the movement is much more than an intellectual exercise, but grand and exciting.

Laudate pueri Dominum,
laudate nomen Domini.
Sit nomen Domini benedictum
ex hoc nunc et usque
in saeculum.
A solis ortu usque et ad occasum,
laudabile nomen Domini.
Excelsus super omnes
gentes Dominus
et super coelos gloria ejus.

He will not be troubled
until He looks down upon His enemies.
He disperses and gives to the poor;
His righteousness will endure
from generation to generation.
His horn will be exalted in glory.
The sinner will see and be angered,
will gnash his teeth and sulk;
the desires of sinners will perish.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
as it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

Praise the Lord, O children,
praise the name of the Lord.
May the name of the Lord
be blessed from henceforth
and forevermore.
From the rising of the sun to its setting,
the name of the Lord is praiseworthy.
The Lord is exalted above
all people
and His glory is above the heavens.

Quis sicut Dominus Deus noster,
qui in altis habitat et
humilia respicit
in coelo et in terra?
Suscitans a terra inopem
et de stercore erigens pauperem,
ut colloquet eum cum principibus
populi sui.
Qui habitare facit sterilem in domo
matrem filiorum laetantem.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

~Psalm 113

The lyrical *Laudate Dominum* is arguably the most beautiful soprano solo ever written. It is accompanied by strings with bassoon solo obbligato. The chorus repeats the tune for the *Gloria Patri*, harmonizing the soprano melody, while the soloist soars above in a cadenza-like “Amen.”

Laudate Dominum omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est
super nos misericordia ejus,
et veritas Domini manet in aeternum.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

~Psalm 117

Who is like the Lord our God,
who dwells on high and
regards the lowly
in heaven and on earth?
He supports the helpless on the earth
and raises up the poor from the dust,
in order to place him with the princes
of His people.
He makes the barren one dwell in a house
as the happy mother of children.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
as it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

Praise the Lord, all nations;
praise Him, all people.
For He has bestowed
His mercy upon us,
and the truth of the Lord endures forever.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
as it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

The *Magnificat* is in full-blown baroque sonata form, with a slow introduction, four-part exposition, development, recapitulation and coda (*Gloria Patri*). There is no text repetition, and it features an important upward octave leap motive, first in the introduction, then in the soprano solos. Trumpets and timpani join as in the first movement, framing the work.

Magnificat anima mea Dominum;
et exultavit spiritus meus
in Deo salutari meo.
Quia respexit
humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna
qui potens est,
et sanctum nomen ejus.
Et misericordia ejus a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos
mente cordis sui.
Deposuit potentes
de sede,
et exaltavit humiles.
Esurientes implevit
bonis
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

My soul magnifies the Lord;
and my spirit rejoices
in God my Savior.
For He has regarded
the lowliness of His handmaiden.
Behold, from henceforth, I will be called
blessed by all generations.
For the Mighty One has done
great things for me,
and holy is His Name.
His mercy is for those who fear Him
from generation to generation.
He has shown strength with His arm;
He has scattered the proud
in the imagination of their hearts.
He has brought down the mighty
from their seat,
and has exalted the humble and meek.
He has filled the hungry with
good things,
and sent the rich away empty.
He has helped His servant Israel
in remembrance of His mercy.
As he promised to our forefathers,
Abraham and His seed forever.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
as it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

Thank you for your support of live music and our singers! I hope you have enjoyed this slightly backwards program in which we invoke the dusk only to wake you up with Mozart's energy.

Please don't miss the upcoming Chamber Singers full concert celebrating seasons and the seasons of life. Let your favorite high school student know about our composition contest (deadline March 18) and say hello at the reception. Join us for an afternoon with Mark Miller Wednesday, April 17, and look for our music on your favorite streaming platforms.

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Diana Kearney
John Lamb
Peter Livesey
Lauren O'Sullivan
Patricia Ruggles

Sandra Sheridan
Eleanor Winslow

Friend (up to \$50)

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Vibhooti Ashar
Sheila Beatty
Linda Bowden
Alyssa Casazza
Charlotte Casazza
Laurie MacNeill Clancy
Elizabeth Engelberth
Janet Foster
Jennifer and Michael Holak
Thomas Howell
Holland Jancaitis
Trevor Johnson
Brandon Johnson-Douglas
Sarah Kuhns
Gregory Leck
Beth Lohner
Teddy Love
Anna Macleod
Dan Malloy
Anne Mamary
William Marinovic
Regina McElroy
Nancy Miller
Peter Moody
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Matthew Onigman
Anna Ott
Eileen Stewart
Caitlin Sweet
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Diane Willis
Donna Zimmerman

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Any errors and omissions are unintentional.

Our 45th Season!

Harmonium

Choral Society

2023-2024 Season
Dr. Anne Matlack, Artistic Director

Harmonium singers will no longer be singing masked at our concerts. Funding has been made possible in part by Morris Arts through the New Jersey State Council on the Arts/Department of State, a partner of the National Endowment for the Arts.

Ecstatic Expectancy

New music by Dale Trumbore, Jessica French, Reena Esmail, Mark Miller, and Zanaida Robles, plus Durante's charming Baroque Magnificat, with strings.

Friday, December 8, 7:30 p.m. & Sunday, December 10, 3 p.m.

The Presbyterian Church in Morristown | 57 East Park Place, Morristown

Vespers: Celebrating Dusk

Mozart's Vespers K. 339 with chamber orchestra and other works highlighting the evening, from Mendelssohn to Evelyn Simpson-Curenton.

Saturday, March 9, 7:30 p.m. & Sunday, March 10, 3 p.m.

Morristown United Methodist Church | 50 South Park Place, Morristown

To Everything There is a Season

The select Chamber Singers present a journey through the seasons and stages of life with a cappella selections from the Renaissance to today.

Saturday, April 27, 7:30 p.m.

Calvary Church in Summit | 31 Woodland Ave, Summit

Sunday, April 28, 3 p.m.

Grace Church in Madison | 4 Madison Ave, Madison

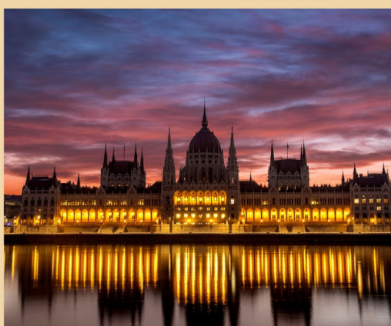
Be Brave

An eclectic program celebrating the fierceness of the creative artist and the spoken word highlighting our collaboration with Her Words, a local program working to empower teenage girls to share their stories. Including the winner of the 27th annual High School Composition Contest and other works by Barnwell, Halley, and Purcell.*

Saturday, June 1, 7:30 p.m. & Sunday, June 2, 3 p.m.

Morristown United Methodist Church | 50 South Park Place, Morristown

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