

# Harmonium

Choral Society

Anne Matlack, Artistic Director

## Past Life Melodies

From the Renaissance to world music,  
spirit voices past and present  
singing together in harmony.

Saturday, March 1, 2003 at 8 p.m.

Sunday, March 2, 2003 at 3 p.m.

Church of the Redeemer  
36 South Street, Morristown, New Jersey



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March 2003

# Program Notes

by Anne Matlack

*I was in Sydney when the opening melody of Past Life Melodies first sang through me and immediately it was a melody of profound connection, known and remembered, as though it were a song from a past lifetime...*

So wrote Australian composer **Sarah Hopkins** of the genesis of *Past Life Melodies*. With this concert we are exploring intangibles, the pull of one generation to another, one culture to another, of the dead to the living, and the past to the future. With music we can glimpse deep memory and transcendent peace. Come take the journey with us.

Psalm 137 has spoken to generation after generation of exiles: "How can we sing the Lord's song in a foreign land?" Yet the psalm itself is a song, and all the compositions based upon it create an oxymoron: a song about not singing. In **Palestrina's** setting of the first two verses, the great Renaissance master's soaring lines evoke longing in exquisite counterpoint. At the words *suspendimus organa nostra* (we hung up our instruments) the music takes on a triple meter, like a sad dance, and the motet ends "suspended" on the dominant chord, like the lyres in the trees.

Super flumina Babylonis,  
ilic sedimus, et flevimus,  
dum recordaremur tui, Sion!

By the waters of Babylon,  
there we sat down and wept,  
when we remembered Thee, Zion!

In salicibus in medio ejus,  
suspendimus organa nostra.

On the willows there;  
we hung up our lyres.

**Heinrich Schütz's** double choir setting of the complete Psalm 137 is from his monumental collection of 1619, *Psalms of David*. Schütz studied with Giovanni Gabrieli in Venice from 1609-1612, and brought the double choir "Venetian School" back to Germany. Each phrase of the psalm is expressively painted with attention to the words and interplay between the two choirs.

An den Wassern zu Babel  
sassen wir und weineten,  
wenn wir on Zion gedachten.  
Unsre Harfen hingen wir  
an die Weiden, die drinnen sind.  
Denn daselbst hiessen uns singen,  
die uns gefangen hielten;  
und in unserm Heulen,  
fröhlich sein:  
Lieber singet uns ein Lied von Zion!

By the waters of Babylon,  
there we sat down yea, we wept,  
when we remembered Zion.  
We hung up our harps  
upon the willows in the midst thereof.  
For there they that carried us away captive  
required of us a song;  
and they that wasted us  
required of us mirth, saying:  
Sing us one of the songs of Zion!

Wie sollten wir des Herren Lied  
singen in fremden Landen?  
Vergess ich dein, Jerusalem,  
so werde meiner Rechten vergessen.  
Meine Zunge soll an meinem  
Gaumen kleben,  
wo ich dein nicht gedenke,  
wo ich nicht lass Jerusalem  
mein höchste Freude sein.

How shall we sing the Lord's song  
in a strange land?  
If I forget thee, O Jerusalem,  
let my right hand forget her cunning.  
If I do not remember thee,  
let my tongue cleave  
to the roof of my mouth,  
if I prefer not Jerusalem  
above my chief joy.

Herr, gedenke der Kinder Edom  
am Tage Jerusalem, die da sagten:  
Rein ab, rein ab bis auf  
ihren Boden.  
Du verstörete Tochter Babel,  
wohl dem, der dir vergelte,  
wie du uns getan hast.

Remember, O Lord, the children of Edom  
in the day of Jerusalem, who said:  
Raze it, raze it, even to  
the foundation thereof.  
Daughter of Babylon, who art to be  
destroyed,  
happy shall he be, that rewardeth thee  
as thou hast served us.

Wohl dem, der deine jungen  
Kinder nimmet und zerschmettert  
sie an dem Stein.

Happy shall he be, that taketh  
And dasheth thy little ones  
against the stones.

Ehre sei dem Vater und dem Sohn  
und auch dem heiligen Geiste,  
wie es war im Anfang,  
jetzt und immerdar  
und von Ewigkeit zu Ewigkeit.  
Amen.

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.

**Eleanor Daley** is a Canadian composer, conductor, organist, and accompanist. *Requiem* was commissioned by the Elmer Iseler Singers and premiered at the Festival of the Sound, Parry Sound, Ontario, July 17, 1993. It was awarded the 1994 National Choral Award for Outstanding Choral Composition by the Association of Canadian Choral Conductors in May 1994. The text combines the traditional Mass for the Dead (Requiem) text with excerpts from the 1662 Book of Common Prayer, Psalm 130, Revelation, a Russian Benediction, and the poetry of Carolyn Smart (*The Way to Come Home*, Brick Books, London, Ontario).

#### Requiem aeternam I

The first movement uses rich, lush choral chords like a mantra in the words of the Requiem, over which floats a soprano solo with Smart's poignant poem.

Requiem aeternam dona eis, Domine. Grant them rest eternal, Lord our God.  
Dona eis sempiternam requiem. We pray to thee, grant them everlasting rest.  
*from Missa pro defunctis*

Each night I listened for your call,  
when your call stopped  
I held my breath, suspended,

I'd grow accustomed to a dialogue with  
silence,  
then wait for the sounds of night

you, dying,  
and I but witness to the end  
*from The Sound of the Birds*

#### Out of the Deep

The second movement uses as its basis a tune very close to the actual Gregorian chant for Psalm 130. Lush dissonances represent the suffering of the soul. A baritone soloist sings in the inner section and rounds out the form by reiterating the chant-theme at the conclusion.

Out of the deep have I called unto Thee,  
O Lord: Lord, hear my voice.  
O let Thine ears consider well:  
the voice of my complaint.  
If Thou Lord wilt be extreme to mark what is  
done amiss: O Lord, who may abide it?  
For there is mercy with Thee:  
therefore shalt Thou be feared.  
I look for the Lord: my soul doth wait for Him:  
and in His word is my trust.  
My soul fleeth unto the Lord;  
before the morning watch, I say,  
before the morning watch.  
O Israel, trust in the Lord, for with the Lord  
there is mercy: and with Him is plenteous redemption.  
And He shall redeem Israel from their sins.

*Psalm 130*

#### And God Shall Wipe Away All Tears

The third movement, with a text from *Revelation*, begins with a treble quartet of "angels." Four-part tutti women join in the comforting line "and God shall wipe away all tears," and men enter with the Requiem text in a chant-like tune. D minor changes to D major at the resurrection text, and an unusual modulation at the final cadence seems to take the listener to a transcendent place.

I heard a voice out of heaven saying, "Behold, the dwelling of God is with all people and God shall dwell with them and they shall be God's people. God shall be with them and the voice of weeping shall no more be heard; and God shall wipe away all tears from their eyes, and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain, for the former things are passed away."

*Revelation 21: 3, 4*

Lux aeterna luceat eis, Domine.      Light eternal shine upon them, Lord.  
*from Missa pro defunctis*

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die.  
*from The Burial Service, 1662 Book of Common Prayer*

### In Remembrance

The fourth and central movement, on an anonymous text, is a lilting dance; some of the most striking music of the whole work.

Do not stand at my grave and weep.  
I am not there, I do not sleep.  
I am a thousand winds that blow,  
I am the diamond glint on snow,  
I am the sunlight on ripened grain,  
I am the gentle morning rain.  
And when you wake in the morning's hush,  
I am the sweet uplifting rush  
of quiet birds in circled flight.  
I am the soft stars that shine at night.  
Do not stand at my grave and cry,  
I am not there, I did not die.  
*Anonymous*

### I Heard A Voice From Heaven

The fifth movement also contains a transforming modulation at the words “for they rest,” and a final phrase that quotes the Easter chant *Victimae Paschali laudes*.

I heard a voice from heaven saying unto me, “Blessed are the dead who die in the Lord, for they rest from their labours: even so saith the spirit.”  
*from The Burial Service, 1662 Book of Common Prayer*

### Thou Knowest Lord

*Thou Knowest, Lord* starts rather simply, with unison and four-part textures recalling the Purcell work the text calls to mind, but as the text approaches the “pains of death” some of the most dissonant and difficult

music of the work is heard. At the cadence, soprano and baritone soloists come together to recall the first theme.

In the midst of life we are in death. Thou knowest, Lord, the secrets of our hearts; shut not Thy merciful ears to our prayer; but spare us, Lord most holy, O God most mighty, O holy and merciful Saviour, Thou most worthy Judge Eternal, suffer us not, at our last hour, for any pains of death to fall from Thee.  
*from The Burial Service, 1662 Book of Common Prayer*

### Requiem Aeternam II, In paradisum

*Requiem aeternam II* recalls the first movement, with the same ostinato in the chorus, and the soprano soloist continuing the Carolyn Smart poem. The transformation comes when the soprano switches to the Latin, “Dona eis requiem.” At the same time the chorus transforms their mantra into a major key for the final movement, the Russian benediction “Go forth upon Thy journey” in tandem with the Requiem “In paradisum.”

Requiem aeternam dona eis, Domine.      Grant them rest eternal, Lord our God.  
Dona eis sempiternam requiem.      We pray to thee grant them everlasting rest.  
*from Missa pro defunctis*

The stillness is a room I've moved into,  
and you are not here,  
you are gone,  
the dark heart of a night without song.  
*from The Sound of the Birds*

Go forth upon Thy journey from this world, O Christian soul, in the name of God the Father, the Son and Holy Spirit, in company with the blessed angels and archangels and all the heavenly host. May Thy portion this day be in peace and Thy dwelling place in Jerusalem.  
*from a Russian Benediction*

In paradisum deducant angeli,	May the angels receive Thee in paradise.
in tuo adventu suscipiant te martyres,	At Thy coming may the martyrs receive Thee
et perducant te in	and bring Thee into
civitatem sanctam Jerusalem.	the Holy City Jerusalem.
Chorus angelorum te suscipiat,	May the choir of angels receive Thee
et cum Lazaro quondam paupere,	and with Lazarus, once a beggar,
aeternam habeas requiem.	may Thou have eternal rest.

*from Missa pro defunctis*

Requiem aeternam dona eis, Domine. Grant them rest eternal, Lord our God.  
Dona eis sempiternam requiem. we pray to Thee, grant them everlasting rest.  
*From Missa pro defunctis*

**Purcell's *Thou Knowest, Lord, the Secrets of our Hearts*** (second setting) was written for Queen Mary's funeral on March 5, 1695, when it was accompanied by "flat Mournfull Trumpets" ("flat" because slide trumpets were used instead of the brighter D trumpets, and "mournful" indicating a very slow tempo). Nineteen manuscript sources in a catalog of Purcell's complete works indicate its popularity in the eighteenth and nineteenth centuries. This anthem takes its powerful effect from its extreme simplicity, moving in solemn block harmonies all the way until a brief touch of imitation in the final phrase.

Thou knowest, Lord, the secrets of our hearts;  
shut not Thy merciful ears unto our prayer;  
but spare us, Lord most holy,  
O God most mighty,  
O holy and most merciful Saviour,  
Thou most worthy Judge eternal,  
suffer us not, at our last hour,  
for any pains of death, to fall from thee. Amen.

Editor William Dehning has provided the following excellent notes on **Monteverdi:**

*Lagime d'amante al sepulchro dell'amata (Tears of a Lover at the Tomb of the Beloved)* is subtitled *Sestina*, a term which refers to an Italian poetic form with very strict rules. As one can see from the poem itself, it consists of six six-line stanzas [we are performing part III only], and a final three-line tercet. The final words in the lines of all stanzas are the same: terra, Glauco (the lover), cielo, pianto, seno, tomba. One can marvel at the discipline and craft of the poet, but need only follow the translation to hear what marvelous musical drama Monteverdi has created in his setting of the words. The drama becomes more real when one is aware that the composer had an actual person in mind when he wrote it, the apparently talented and lovely singer, Caterina Martinelli, a favorite of the Mantua court, who died in 1608. Possibly

more important to the expressive nature of this music, though, is the fact that Monteverdi's wife of many years had died just six months earlier. The work was composed sometime between 1610 and 1614, and published in the composer's *Sixth Book of Madrigals*.

Darà la notte il sol lume alla terra, The sun will light the earth by night and  
Splenderè Cintia il di prima che Glauco the moon by day before Glauco will cease  
Di baciâr, d'honorar, lasci quel seno to kiss, to honor this breast which was the  
Che nido fu d'amor, che dura tomba nest of love, now crushed by the weighty  
Preme; nè sol d'alti sospir, di pianto tomb. May the heavens be kind to him  
Prodighe a lui saran le fere e'l Cielo. alone now with the pain of his weeping.

Earthsongs provides the following notes on **Dravidian Dithyramb:**

**Victor Paranjoti** had a profound knowledge of Indian and Western Classical music as well as folk music. Founder of the Paranjoti Academy Chorus in 1958, he was also music critic for *The Times of India*, a painter, and Deputy Director General of All India Radio. *Dravidian Dithyramb* (1962) embodies traces of rāgas from the Carnatic music of South India, but it also bears an astonishing resemblance to tarānā—a form of Hindustani classical music which uses Persian and Arabic phonemes [smallest units of speech that distinguish one word from another] as nonsense syllables. Dravidian usually refers to the languages and races of South India, as distinct from Aryan which usually defines the linguistic and racial group to the north. Dithyramb is a Greek term for a wild, passionate hymn.

In recent years, contemporary English composer **John Tavener** has become known for the exotic Eastern Orthodox mysticism which infuses his vocal works. The composer provides the following notes on **Village Wedding** which was commissioned by the Vale of Glamorgan Festival and premiered by the Hilliard Ensemble in August 1992:

**Village Wedding** is a series of musical and verbal images, describing a village wedding in Greece. My insertion of Isaiah's Dance (the moment in the Orthodox Wedding Ceremony when the couple are three times led solemnly around the Holy Table by the Celebrant), and the whole tone of Sikelianos' poetry however, shows that everything in the natural and visible world, when rightly perceived, is an expression of a supernatural and invisible order of reality.

To my beloved, who breaks my heart.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 Do you listen within your veil, silent, God-quicken heart?  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 O depth and stillness of virginity! Follow your man.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 Let them throw white rice like a spring shower.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 Like a spring cloud, let her now tenderly spread her bridal veil.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 O the peace of the bridal dawn.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 And he listens, and he listens.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 And, as in front of a fount of crystal water,  
 Let the girls pass in front of the bride,  
 Observing her look from the corner of their eyes,  
 As though balancing pitchers on their heads.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 O, like Leto giving birth to Apollo,  
 Do you listen within your veil?  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 When standing, her hands slight and pale,  
 (Let them throw white rice...)  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 She clasped the ethereal palm tree on Delos,  
 Like a spring cloud.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 May you her mystical image...  
 O the peace of the bridal dawn.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 Held by your husband's strong heart,  
 And he listens.  
*O Isaiab, dance for joy, for the Virgin is with child.*  
 Bring into the world with a single cry your child,  
 As the poet brings forth his creation.  
*O Isaiab, dance for joy, for the Virgin is with child.*

***She Moved Through the Fair*** is an Irish ballad, a love song with a ghostly twist. This setting for men's voices is by **Timothy Takach**, a graduate of St. Olaf College and a bass in the professional men's ensemble, Cantus.

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

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

Last night she came to me, she came softly in.  
 So softly she came that her feet made no din.  
 And she laid her hand on me and this she did say,  
 "It will not be long, love, 'til our wedding day."

***The Grey Selchie*** is another traditional Celtic ballad based on a ghostly legend. 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. This piece uses the same unusual lowered seventh degree of the scale as *She Moved Through the Fair*. The mood is set at beginning and end by the otherworldly high voice, while the driving rhythm of the piano part (typical of Halley) gives the piece its forward sweep.

In Noraway there sits a maid.  
 Byeloo my baby she begins.  
 Little know I my child's father,  
 or if land or sea he's living in.

Then there arose at her bed feet  
 An grumley guest, I'm sure it was he,

Saying here am I, thy child's father,  
Although that I am not comely.

I am a man upon the land,  
I am a selchie in the sea,  
And when I am in my own country,  
My dwelling is in Su Skerrie.

Then he hath taken a purse of gold  
And he hath put it upon her knee,  
Saying give to me my little wee son,  
And take thee up thy nurse's fee.

And it shall come to pass on a summer's day,  
When the sun shines hot on ev'ry stone,  
That I shall take my little wee son  
And I'll teach him for to swim in the foam.

And you will marry a gunner good.  
And a proud good gunner I'm sure he'll be.  
And he will go out on a May morning,  
And kill both my wee son and me.

And lo! she did marry a gunner good.  
And a proud good gunner I'm sure it was he,  
And the very first shot that e'er he did shoot,  
He killed the son and the grey selchie.

In Noraway there sits a maid.  
Byeloo my baby she begins.  
Little know I my child's father,  
or if land or sea he's living in.

**Sarah Hopkins** is a renowned Australian composer-performer, highly acclaimed for her visionary music and inspiring performances for cello, harmonic overtone singing, handbells, choir and the hauntingly beautiful whirly instruments of her own creation. With a strong background in classical music, over the years she moved into the realm of holistic music; compositions that demonstrate an expansive and pure musical style which resonates with the space and energy of the Australian landscape as well as the inner landscape of the human psyche.

**Past Life Melodies** was composed in 1991 by Sarah Hopkins for St. Peter's Chorale, a high school choir in Brisbane, Australia. It has been described as "a profound work which blends European antiquity with Aboriginal songlines and then transports one to Nepal, the roof of the world, where monks are chanting" (Stuart Phillipot).

The composer herself said of the process:

Compositionally I trust the power of the simple, direct and heartfelt, and am guided by my intuition. Sometimes dreams and visions inform my music. Sometimes melodies seem literally to 'sing through me' as was the case with **Past Life Melodies**.

I was in Sydney when the opening melody of **Past Life Melodies** first sang through me and immediately it was a melody of profound connection, known and remembered, as though it were a song from a past lifetime.

It comes again and again to me at times of extreme emotion. It comes as a lament, as a means to express unspeakable emotions. It comes as a strength to transform sorrow, and lately it comes as a song of liberation.

...Darwin (Australia), another melody comes through. This one is very Aboriginal in feel. It sings through me all day as though there is an old Aboriginal woman chanting deep inside me...

...while walking in the hills and singing in Sausalito, California, the two past life melodies put themselves together. Later as I sang and played them on the cello, a section of harmonic overtone singing immediately followed like another past life song...

**Gwyneth Walker** is a graduate of Brown University and the Hartt School of Music. She holds both a Masters degree and a Doctor of Musical Arts degree. A former faculty member of the Hartt School of Music and the Oberlin College Conservatory, Walker resigned from academic employment in 1982 to pursue a full-time career as a composer. She lives on the Brainstorm Dairy farm in Braintree, Vermont and composes her music surrounded by 400 Holstein cows.

She provides the following notes:

This arrangement of the traditional Appalachian song, *Every Night, When the Sun Goes Down*, focuses on the transcendence of faith over sorrow and of peace (through death) over suffering and pain. A new verse is added at the end, where the listener might hear a fluttering of wings ("la-la"s) from within the choral texture. This is to symbolize the spirit of a bird hovering close by.

Every night, when the sun goes down,  
I hang my head and mournful cry.

True love, don't weep or mourn for me.  
The Lord has come to set me free.

And every night, and every night, ...  
I pray the Lord my train would come,  
to take me back where I come from.

True love, don't weep or mourn for me.  
The Lord has come to set me free.

And every night, and every night, ...  
And when I rise up in the sky,  
If you look up quickly,  
You can see me passing by.  
On wings of silver, I will fly.

**Moses George Hogan**, a pianist, conductor and arranger of international renown, was born in New Orleans, Louisiana on March 13, 1957. 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 setting 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. Sadly, on February 11, 2003, this young composer passed away after suffering a major health ailment. Our sympathies go out to his family and friends as we end our concert with the comforting words of *Old Time Religion*.

Give me that old time religion,  
give me that old time religion.  
Give me that old time religion,  
it's good enough for me.

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

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

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

Give me that old time religion,  
give me that old time religion.  
Give me that old time religion,  
it's good enough for me.



March 2003  
**Program**

**Super flumina Babylonis . . . . . Giovanni Pierluigi da Palestrina**  
 (1525-1594)

**An den Wassern zu Babel. . . . . Heinrich Schütz**  
 (1585-1672)

**Requiem. . . . . Eleanor Daley**  
 (b. 1955)

*Alyssa Saunders (Sat.), Virginia Hicks (Sun.), soprano; Mark Hewitt, baritone*

1. Requiem aeternam I
2. Out of the Deep
3. And God Shall Wipe Away All Tears

*Meg McGrath, Linda Clark, Joan Tracy, Jeri Herbert, quartet*

4. In Remembrance
5. I Heard A Voice From Heaven
6. Thou Knowest, Lord
7. Requiem aeternam II
8. In paradisum

*The Harmonium Choral Society*

# Intermission

**Thou Knowest, Lord . . . . . Henry Purcell**  
 (1659-1695)

**Dara la notte il sol . . . . . Claudio Monteverdi**  
*from Lagrime d'amante al sepulchro dell'amata* (1567-1643)

**Dravidian Dithyramb. . . . . Victor Paranjoti**  
 (1906-1967)

**Village Wedding . . . . . John Tavener**  
 (b. 1944)

*featuring Katherine Clark, Adam Aguano, Ken Hess,  
 Chris Hatcher, Jim Branigan, Jabez Van Cleef and John Lamb  
 The Harmonium Chamber Singers*



**She Moved Through the Fair . . . . . Irish Ballad, arr. Timothy Takach**  
 (b.1978)

*The Men of Harmonium, John Lamb, soloist*

**The Grey Selchie . . . . . Traditional, arr. Paul Halley**  
 (b. 1952)

*The Women of Harmonium, Leslie Adler, soloist, Joan Tracy, piano*

**Past Life Melodies . . . . . Sarah Hopkins**  
 (b. 1958)

*Leslie Adler, Randi Spiegel, Laura Kosmich\*, John Lamb,  
 Murray Spiegel\*, Jabez Van Cleef, overtone chanting (\*final chanters)*

**Every Night (When the Sun Goes Down) . . . Traditional, arr. Gwyneth Walker**  
 (b. 1947)

*Adam Aguano, baritone*

**Old Time Religion . . . . . arr. Moses Hogan (1957-2003)**  
**adapt. Benjamin Harlan**

*Joan O'Donnell, Jill Fedon, Laura Kosmich, altos;  
 Nancy Bangiola, descant*

*The Harmonium Choral Society*

# Harmonium

Choral Society

## Anne Matlack

Artistic Director

## Joan Tracy

Rehearsal Accompanist

### Soprano I

Leslie Adler  
 Nancy M. Bangiola<sup>o</sup>  
 Marjorie Berg<sup>c,o</sup>  
 Martha A. Domonkos<sup>c</sup>  
 Virginia Hicks<sup>c</sup>  
 Randi E. Jermansen<sup>b,o</sup>  
 Linda Lancaster<sup>c,o</sup>  
 Meg McGrath  
 Hyunmi Parkah<sup>o</sup>  
 Diane Richton<sup>o</sup>  
 Barbara A. Shopiro  
 Susan White  
 Michele Yurecko

### Soprano II

Barbara Armenti<sup>o</sup>  
 Roberta Brassard  
 Linda K. Clark<sup>c</sup>  
 Linda Eriksen<sup>c,o</sup>  
 Linda L. Fagerstrom<sup>o</sup>  
 Emily Rauscher  
 Anna Roberts  
 Martha Robson  
 Alyssa Marie Saunders  
 Barbara Shalit<sup>o</sup>  
 Mary Jane Wilkie<sup>o</sup>  
 Deborah Wohl<sup>s</sup>

### Alto I

Beth Branigan<sup>c,o,s</sup>  
 Katherine Clark<sup>c</sup>  
 Valerie Davia<sup>b,c,o</sup>  
 Carolyn Dorflinger<sup>o</sup>  
 Jerilyn Herbert<sup>c</sup>  
 Kirsten Lamb  
 Pam M. Morse  
 Amy H. Myers  
 Susan Pilshaw  
 Joan Tracy<sup>c,o</sup>  
 Kimberly Williams

### Alto II

Jean L. Bowers  
 Dorothee Burchartz  
 Jill Fedon  
 Roberta Haines  
 Laura L. Kosmich<sup>c</sup>  
 Maureen Lewis  
 Joan O'Donnell<sup>b</sup>  
 Randi Spiegel<sup>o</sup>  
 Beth Wilson<sup>s,o</sup>  
 Mary Wolfson<sup>o</sup>

### Tenor I

Jim Branigan<sup>c,o</sup>  
 William C. Corson  
 Rob Liotard  
 Matt Snow

### Tenor II

Scott Albiston<sup>b,o</sup>  
 Jim Branigan<sup>c,o</sup>  
 Lamont Hill<sup>o</sup>  
 Andrew McDonough  
 Robert Morse<sup>b,s</sup>  
 Darren O'Neill  
 Johnathan P. Reale<sup>o,s</sup>

### Bass I

Adam Aguano<sup>c</sup>  
 David H. Copp<sup>o</sup>  
 Jack Grier  
 Tracy W. Hart  
 Ken Hess<sup>c</sup>  
 Mark Hewitt  
 Daniel Karger<sup>b,s,o</sup>  
 Robert Marinovic  
 John McGrath

### Bass II

Mike Acocella  
 Bob Burke  
 Edward F. Corson  
 Ted Goodman<sup>o</sup>  
 Christopher J. Hatcher<sup>c</sup>  
 David Hoadley<sup>o</sup>  
 John Lamb<sup>c</sup>  
 Thor Lewis  
 Murray Spiegel  
 Jabez Van Cleef<sup>c,o</sup>

B = Board Member    O = Outreach Chorus    C = Chamber Singer    S = Section Leader

# Harmonium

Choral Society

## Board of Directors

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**Robert Morse** . . . . . President

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**Jaclyn Connell** . . . . . Chorus Manager

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**Michele Yurecko** . . . . . Composition Contest Coordinator



**Barbara Shopiro** . . . . . Graphic Design

Tullen Sound Recording is the official recording studio for Harmonium Choral Society.

# Harmonium

Choral Society

## **Anne Matlack**

Artistic Director

Anne Matlack, (BA Music cum laude, Yale University, MM, DMA, Choral Conducting University of Cincinnati College Conservatory of Music) is celebrating her sixteenth year as director of Harmonium Choral Society. She is organist/choir director at Grace Episcopal Church in Madison where she directs a full program of children and adult choirs and a concert series, Grace Community Music. Dr. Matlack serves on the NJ board of the American Choral Directors Association as Repertoire and Standards Chair for Community Choirs. She is active as an adjudicator and clinician and on the board of the Yale Glee Club Associates. Dr. Matlack has conducted choirs at Yale and Lafayette College and concertizes as an organist and flutist. She has sung in the Robert Shaw Festival Chorus at Carnegie Hall. During her tenure as Artistic Director, Harmonium has been recognized for its musical excellence and innovative programming.



Harmonium Choral Society is a 70-voice volunteer community chorus based in Morris County, NJ, founded in 1979. Harmonium is dedicated to performing a diverse repertoire at a high artistic level, and increasing community appreciation of choral music through concerts, education and outreach. "Harmonium is more than a fine choral group...it is an educational organization par excellence." (William Storrer, *Classical NJ* March 1997) Harmonium has toured England, Wales, and, most recently, Eastern Europe. They appeared as one of twelve choirs selected by a competitive audition process to perform at the American Choral Directors Association (ACDA) Eastern Convention in February 1998. In 1998 Harmonium was named "Outstanding Arts Organization" by the Arts Council of the Morris Area. For more information about Harmonium, call 973-538-6969 or visit us at [www.harmonium.org](http://www.harmonium.org)



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