

PROGRAM

Singet dem Herrn ein neues Lied Johann Pachelbel (1653-1706)
Cantate Domino Heinrich Schütz (1585-1672)
Svete tihiy Pavel Chesnokov (1877-1944)

Everyone Suddenly Burst Out Singing Paul Siskind (b. 1962)
Musicians Wrestle Everywhere Elliott Carter (b. 1908)

There is No Age **WORLD PREMIERE** Edie Hill (b.1962)
Harmonium commission on a poem by Jabez Van Cleef

Cantando la Música Michael D. Mendoza (b.1944)

INTERMISSION

I Have Had Singing Steven Sametz (b. 1954)
Give Me a Laundry List Elizabeth Alexander (b.1962)
 (and I'll set it to music)
Ihr Musici, Frisch auf! Hans Leo Hassler (1564-1612)
Le Chant Des Oyseaux: Réveillez Vous Clément Janequin (c.1485-1560)
 Chamber Singers

Fa Una Canzona Orazio Vecchi (1550-1602)

Sing to the Lord Dale Trumbore, Student Contest Winner (b. 198?)

Jabula Jesu Zulu folk song, arr. Stephen Hatfield (b. 1956)
Kathy Ornstein, Margaret Persing, sopranos; Bill Corson, David Green, tenors
Ne Sedi, Djemo! Bosnian folk song, arr. Steven Sametz

How can I Keep from Singing American folk song, arr. Marjorie K. Herman (b. 1944)
Followers of the Lamb Shaker tune, arr. Philip R. Dietterich
John Lamb, soloist

"Spirituals" from *Harlem Songs* Gwyneth Walker (b. 1947)
Marty Sedek, soloist

Ride the Chariot Spiritual, arr. William Henry Smith
Alex Corson, Virginia Hicks, soloists

O For a Thousand Tongues to Sing Mark Miller, Harmonium Composer-in-Residence
 (b. 1967)

Percussion: Jean Bowers, Joe Keefe, Mark Hewitt, Beth Wilson
Double bass: Kirsten Lamb
Piano: Joan Tracy

PROGRAM NOTES

This festive concert celebrates 25 years of Harmonium Choral Society with a world premiere commission, our eighth annual composition contest winners, works by our Founding Director and our Composer-in-Residence, and fun favorites we're taking on the road to Northern Italy! We'd like to thank you, our audience and loyal fans, for your support over the years!

Johann Pachelbel's setting of selected verses of Psalm 98 in German, *Singet dem Herrn ein neues Lied* is a joyful double choir work firmly rooted in the stable harmonies of the young Baroque. We hope to enjoy its antiphonal qualities in some Italian architecture on tour!

Singet dem Herrn ein neues Lied.	Sing unto the Lord a new song.
Singet dem Herrn alle Welt.	Sing unto the Lord, all the earth.
Singet dem Herrn, und lobet seinen Namen, denn er tut Wunder.	Sing unto the Lord and praise his name; for He has done wonders.

Er sieget mit seiner Rechten und mit seinem heiligen Arm, der Herr lässet sein Heil verkündigen.	He is victorious with his right hand and with his holy arm, The Lord has allowed his salvation to be proclaimed.
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Für die Völker läßt er seine Gerechtigkeit offenbaren.	For to all peoples he has allowed his righteousness to be revealed.
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Er gedenket an seine Gnade und Wahrheit; aller Welt Ende sehen das Heil unsers Gottes, denn er kommt das Erdreich zu richten.	He has remembered his mercy and truth; all the ends of the earth have seen the salvation of our God, for he comes to judge the earth.
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Er wird den Erdboden richten mit Gerechtigkeit, und die Völker mit Recht.	He will judge the earth with righteousness, and the people with justice.
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Heinrich Schütz's beloved *Cantate Domino* straddles the Renaissance and Baroque, with both polyphony and figured bass harmonies. The text painting of long melismas decorating the word "canticum" (song) and "psallant" (praise) are madrigalian, while the antiphonal alternations between men and women at the "in tympano" section recall his Venetian study with Gabrieli.

Cantate Domino canticum novum, laus ejus in ecclesia sanctorum. Laetetur Israel in eo qui fecit eum, et filiae Syon exultent in rege suo.	O sing ye to the Lord a new song, His praise is in the company of His saints, Let all of Israel rejoice now in Him who made us, let children of Sion rejoice now and praise Jehovah.
Laudent nomen ejus in tympano et choro: in psalterio psallant ei.	Let them praise Him ever with timbrel and harp and dancing: O let everything praise God ever.

Our third sacred work is a Vesper hymn, in the Russian liturgical tradition which Harmonium has enjoyed singing over the years (showing off our Bass II section!). **Pavel Chesnokov** is the most prolific composer associated with the Moscow Synodal School of Church Singing: his compositional output includes over 500 choral works, over 400 of which are sacred. **Svete tihiy** is from his *All-Night Vigil* of 1912. Although not based on actual chant, the melodies and syncopations are reminiscent of *znamenny* chant, layered over bell-ringing motives in the lower voices.

Svete tihiy sviatiya slavi Bezsmernago, Otsa Nebesnago, Sviatago, Blazhennago, Iisuse Hriste! Prishedshe na zapad solntsa, videvshe svet vecherniy poyem Otsa, Sina i Sviatago Duha, Boga. Dostoin yesi vo fsia vremena pet biti glasi prepodobnimi Sine Bozhiy, zhivot dayay, temzhe mir Tia slavit.	Gladsome Light of the holy glory of the Immortal one, the Heavenly Father, holy and blessed, O Jesus Christ! Now that we have come to the setting of the sun, and behold the light of evening, we praise the Father, Son, and Holy Spirit—God. Thou art worthy at every moment to be praised in hymns by reverent voices. O Son of God, Thou art the Giver of Life; therefore all the world glorifies Thee.
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Paul Siskind's music encompasses many genres, including orchestral, band, choral, chamber music, piano, opera, art song, and big band jazz. Dr. Siskind is on the faculty of the Crane School of Music, SUNY-Potsdam; he has also taught at a number of schools throughout the Midwest. In ***Everyone Suddenly Burst Out Singing*** he has set Siegfried Sassoon's poem "Everyone Sang" from *Picture Show*. Sassoon was associated with a group of WW I pacifist poets, and this poem projects imagery of liberation and celebration at the conclusion of the war. You can see why such a poem would appeal to a composer, and why he can't resist some really obvious word-painting: for example, the depiction of "out of sight" which dies away; "horror" iterated with a rather dissonant chord; and "and the song was wordless" followed by a long "ah" section---here the music can do what the words can only say. The first phrase is repeated in canon at the end to illustrate the "suddenly burst out" quality. It was commissioned by Luke Shwart and the Rocky Mountain Singers of Calgary, Canada.

Everyone suddenly burst out singing!
And I was filled with such delight,
As prisoned birds must find in freedom,
Winging wildly across the white orchards
and dark green fields
on and on,
and out of sight.
Everyone's voice was suddenly lifted!
And beauty came like the setting sun.
My heart was shaken,
shaken with tears;
And horror drifted away!
O, but everyone was a bird;
And the song was wordless:
The singing will never be done!

Elliott Carter's *Musicians Wrestle Everywhere* (1945) is a descriptive modern madrigal. The text by Emily Dickinson is particularly well set by the composer's propensity for difficult cross-tempos which practically banish downbeats. Carter was educated at Harvard (B.A. in English, M.A. in Music), and studied with Nadia Boulanger in Paris, where he also conducted a French madrigal group. He has been a recipient of the highest honors that a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. He has received two Pulitzer Prizes and commissions from prestigious organizations, and held professorships at Peabody, Columbia, Yale, and Juilliard.

Musicians wrestle everywhere—
All day—among the crowded air
I hear the silver strife—
And—waking long before the morn—
Such transport breaks upon the town
I think it that "New Life!"
It is not Bird—it has no nest—
Nor "Band"—in brass and scarlet—drest—
Nor tambourin—nor Man—
It is not Hymn from pulpit read—
The "Morning Stars" the Treble led
On Time's first Afternoon!
Some—say—it is "the Spheres"—at play!
Some say that bright Majority
Of vanished Dames—and Men!
Some—think it service in the place
Where we—with late—celestial face—
Please God—shall Ascertain!

Harmonium commissioned **Edie Hill** to set the poem *There is No Age* by Harmonium bass **Jabez Van Cleef** in celebration of its twenty-fifth anniversary season. To fund this and future commissions, Harmonium established the **Anne J. Matlack Commissioning Fund**. Anyone interested in helping to expand the choral repertoire may make a donation to this fund.

Edie Hill is a composer of growing national acclaim and emerging international recognition. Audiences have heard her music presented by the Schubert Club, LA County Museum of Art, Dale Warland Singers, New York City's Downtown Arts Festival, Minneapolis Guitar Quartet, Dare To Breathe, American Composers Forum and many more. She has been Composer-in-Residence with Minneapolis's Rose Ensemble, Tufts University, the Ives Center for American Music and the contemporary chamber orchestra, ICE. Hill earned a B.A. at Bennington College where she studied with Vivian Fine, then earned her M.A. and Ph.D. degrees from the University of Minnesota, where Lloyd Ultan was her principal composition teacher. She has also studied extensively with Libby Larsen. A 1996 winner of the Dale Warland Singers' Choral Ventures, Hill is a two-time McKnight Composer Fellow, Minnesota State Arts Board Fellow(2001), Bush

Fellow (1999), and has received grants/awards from ASCAP, Meet The Composer and the Jerome Foundation. Harmonium presented the East Coast premiere of her *Dazzle of Day* in 2003.

Jabez Van Cleef provided notes on the text of *There Is No Age*:

"I began the project by asking several people in the chorus to tell me what they would typically be thinking about when we were actually performing in a concert, after all the rehearsal and preparation, when the chorus is doing what it has actually formed itself to do. I wanted to reach a consensus about how people perceived the passage of time when they were singing, and the ways in which they were physically and mentally stimulated by singing in a chorus.

"I made notes, and studied what people said, to find some common threads. The basic message was that people loved to leave their egos behind for a while and enter into a kind of timeless state, or set of sensations, that they identified with the idea of eternity. I mulled over my own feelings, that for me, during the time of the singing there was an expansion of my point of view to include something. In rehearsal we all focused on the conductor and perhaps also (too much!) on the music in our hands. But in performance our attention flowed outward and enhanced our sense of connection with each other, trying to hear all the other voices and to perceive the unique atmosphere of the event; and at the same time we reached inward to find, in our own well of emotion or artistic intent, the passion that most fully expresses the composer's vision.

"The poem I wrote is my effort to express as simply as possible that feeling of infinite scope and instantaneous time that we feel both as individual singers and as a chorus."

A word from the composer:

"Joining together in song is one of the most positively powerful things human beings can do. When we sing together, we hook into an ancient practice – we are part of a continuum. Ideas of harkening back to the ancient, reaching out with open hearts to the future; ideas of timelessness and humanity at its best were all inspirations for setting this poem to music. The words and setting of 'You will find us in the tuning of our breath' which made me think of a sacred, innermost peace, is at the heart of the work, while melodic phrases inspired by 'I have a flower in my heart, it opens..' unfold around this heart into an ending of harmonic bloom."

I have a flower in my heart
Like a rose
It opens, how it opens
No one knows

We can see beyond the walls
Until there are no walls
Beyond horizons
The infinite calls -

It is not an emptiness -
We enfold it
Raising high our hearts
Behold it

Cantare del Cantare, June 4 & 5, 7:30 p.m. Grace Church, Madison

Y respirando	And breathing
La Música	The Music.
La la la...	

Steven Sametz is a talented young composer who teaches at Lehigh College, and has written or arranged many of his choral works for the San Francisco-based men's ensemble, Chanticleer. ***I Have Had Singing*** the first piece in the Chamber Singers' set, is another apt expression of Harmonium's sentiment about singing. The text is from the book *Akenfield: Portrait of an English Village*, by Ronald Blythe, and based on an interview with an eighty-five year old crippled, penniless horseman, who had worked hard and seen much pain in his life, but then he remembers:

The singing,
There was so much singing then,
This was my pleasure too.

We all sang,
The boys in the fields,
The chapels were full of singing,
Always singing;

Here I lie.
I have had pleasure enough,
I have had singing,
I have had singing.

Elizabeth Alexander is an internationally performed composer whose catalog includes choral, vocal, chamber, and orchestral music for musicians of all ages and abilities. She has written nearly twenty commissioned works for orchestras, choirs, and chamber ensembles. Her choral music has been performed by over 100 diverse choirs, including VocalEssence at the Plymouth Music Series, Elmer Iseler Singers, Gregg Smith Singers, Common Chords, American Master Chorale, Oregon Repertory Singers, Cayuga Vocal Ensemble, and Harmonium Choral Society. She has been a judge for Harmonium's High School Student Composition Contest for several years, lead the 2003 workshop for the student composers, and partnered with Harmonium in an appearance at the Dodge Foundation Poetry Festival in 2000. She provides the following notes for ***Give Me a Laundry List (and I'll set it to music)***.

"Unlike most of us mortal composers, who can easily labor over a single measure for hours, Gioacchino Rossini was famous for composing with confidence and speed. Legend has it that some of his overtures were composed the night before they were premiered. Making a musical setting of Rossini's clever (if arrogant) boast was a delightful and irresistible challenge for me. Along the way, I threw in my own musical 'laundry list,' for after the initial classical counterpoint, the piece abandons all pretense of

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stylistic consistency. As an homage to the compositional shortcuts of prolific composers, the quirky 'laundry canon' builds up using a gradual additive technique which musicologists actually call a 'Rossini crescendo.' (As a final note, I'll answer the most frequently asked question about this song: Yes, for a couple of years I did wash my children's diapers.)"

Give me a laundry list and I'll set it to music. etc.

A shirt, a skirt, a girdle and a turtleneck, a frock, a smock, a bonnet and a cotton sock, etc

A tartan, a parka, a cardigan, a caftan, and a cap, and etc.

Knickers and trousers, sweaters and jumpers, diapers and boxers and bloomers, etc.

A tuxedo, and a poncho, and some overalls (a couple of pair), a tunic, and a uniform, and a muu-muu, and some long underwear, etc.

And diapers, and more diapers.

And don't forget about pajamas!

Hans Leo Hassler was the German master of the Italian madrigal style, as exemplified in *Ihr Musici, Frisch auf!* with its text painting, shifting meters, and Venetian alternating of men and women antiphonally.

Ihr Musici, frisch auf und lasst doch hören,

You Musicians, refresh yourselves and let us hear;

Die lieblich Kunst

The lovely art

Tut euch zusammenkehren!

Which brings you together!

Ein jeder fass sein Stimm alsbald,

Each one take your voice part now:

Tenor und Bass, Diskant und Alt.

Tenor and bass, descant and alto.

Singt allerseits zur rechten und zur linken.

Sing everywhere, to the right & to the left.

Denn wer nicht singt,

Because he who does not sing

Der soll auch nicht mittrinken.

Shall also not join in drinking.

Clément Janequin was the master of the program chanson, descriptive onomatopoeic pieces which incorporated battle cries, animal sounds, or as in the case of *Le Chant Des Oyseaux: Réveillez Vous*, bird calls. Two refrains alternate with increasingly complex sections of birdcalls, and layers of telescoped texts create at times a general cacophony rather than clear rendition of the words (perhaps a good thing for modest listeners!).

Réveillez vous, cueurs endormis,
Le dieu d'amours vous sonne.

Awaken, sleeping hearts,
The god of love is calling you.

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A ce premier jour de may,
Oyseaulx feront merveilles,
Pour vous mettre hours d'esmay.
Destoupez voz oreilles
Et fa-ri-ra-ri-ron, fe-re-ly joli.
merriment.

Vous serez tous en joye mis,
Car la saison est bonne.
Vous orrez, à mon advis,
Une douce musique
Que fera le roy mauvis
D'une voix autentique:
Ti ti pyti, chouthy, Thouy...

Le petit sansonnet de Paris
Le petit mignon
Qu'est la bas passé, villain.
Sainte teste Dieu,
Il est temps d'aller boyre
Sansonnet de Paris,
Au sermon ma maistresse,
A saint Trotin, Voir saint Robin,
Monstrer le tétin le doux musequin
Rire et gaudir c'est mon devis,
Chacun s'i habandonne.

Rossignol du boys joly,
A qui la voix résonne
Pour vois mettre hours d'ennuy
Vostre gorge jargonne.
Friar, tu, tu, coqui.
Friez, regretz, pleurs et souci,
Car la saison l'ordonne.

Arriere, maistre coucou,
Chacun vous donne au hibou,
Sortez de no chapitre,
Chacun vous donne au hibou,
Car vous n'estes q'un traistre.
Cou, cou.
Par traison en chacun nid,
Pondez sans qu'on vous sonne,

Réveillez vous, cueurs endormis,
Le dieu d'amours vous sonne.

On this first day of May
Birds will do marvelous things
To take you away from dismay,
Open your ears
Fa-ri-ra-ri-ron, and make laughter and

You will be completely joyful
Because the season is good.
Your ears, at my advice,
will hear sweet music
which the thrush will make
in a resounding voice:
Titi piti, shooti, tooi...

The little starling of Paris,
This dear little one,
Who passes there, naughty thing,
Sainted head of God
It is time to go to drink,
Starling of Paris,
To the speeches of my mistress,
To St. Trotin, To St. Robin,
To show off your tits and your cute little face,
To laugh and make merry is my device,
Each one indulging himself.

Nightingale of the lovely wood,
Whose voice resounds
to pass the hours of boredom,
Your throat utters only nonsense,
Friar, tu, tu, coqui.
Fly away, regret and care,
Because the season decrees it.

Master cuckoo, leave our place,
We give you to the owl,
Leave our place,
We give you to the owl,
Because you are nothing but a traitor,
Coo, coo.
By treachery, in each nest,
You lay your eggs without permission.

Awaken, sleeping hearts,
The god of love calls you.

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Orazio Vecchi was among the Italian composers who influenced the English madrigalists. As well as an historically important choral-drama, *L'Amfiparnasso*, he published six books of canzonettes, popular pieces which were a compromise between the simplistic villanella and the serious madrigal. Vecchi wrote most of his own texts, as in ***Fa una canzona***, which described his philosophy of writing pleasing music.

Fa una canzona senza note nere, Make me a song without a note of blackness,
Se mai bramasti la mia grazia havere: If ever you desire to obtain my good graces:

REFRAIN

Falla d'un tuono ch'invita al dormire, Make it in a key which invites one to sleep,
Dolcemente, dolcemente fachendola Sweetly, sweetly bringing it to an end.
finire.

Per entro non vi spargere durezza, In the middle, do not sprinkle any harshnesses,
Che le mie orecchie non vi sono a Because my ears are not attuned to them.
vezze.

REFRAIN

Ne vi far chifra o segno contra segno. Sing me no dissonance, sharps against flats.
Sopra ogni cosa quest'e'l mio disegno! Above all else this is my design!

REFRAIN

Con questo stile il fortunato Orfeo In this style the fortunate Orpheus
Proserpina la giu placar poteo. Could soothe Persephone in Hell.

REFRAIN

Dale Trumbore, Grand Prize Winner of Harmonium's eighth annual student choral composition contest, is a senior at Chatham High School. She has studied piano for the past ten years and composed for just as long. Dale enjoys piano accompaniment and has accompanied soloists and instrumentalists in various musical endeavors. Her original composition, *Quartet in E Minor*, won first place in the NJ Federation of Music Clubs composition contest (ages 16-18 category) and third place in the National Federation of Music Clubs Northeast regional competition. Additionally, Dale tied for third place in Harmonium's 2004 contest. She is the soprano 1 section leader in Chatham High School's Voices, a select *cappella* SSAA singing group, and sings soprano 2 in the St. Paul's, Chatham choir. Dale plans to pursue a major in music composition in college. The text of ***Sing to the Lord*** is from Psalm 96. The theme is first set out in unison reminiscent of chant, then in modern motet style, and finally in a more jazzy, syncopated section.

Ne Sedi, Djemo! was a favorite piece of the Yale Russian Chorus, arranged here by **Steven Sametz**. Harmonium baritone and Yale Russian Chorus alumnus Mark Hewitt says, "we usually made some off color joke about Jemo's sister and the Turks, and were wrong about the song's real origins (Bosnia was not in the news in the '70s). The song is sometimes called *Ne odi Djemo* (meaning "don't go" instead of "don't sit"). The odd metric scheme (11/8) has its origins in Balkan folk dancing, and the often close chromatic harmonies are common to this singing. We were told that as two lines moved into half step relationships the dissonance was emphasized, similar to leaning into a suspension--of course the nasal sound typical of Eastern European choral tone, increases the tension."

Ne sedi, Djemo, sloboden pod taya krusha sitnitsa.
O vago dina, O shago dina, Taznazhe glavu dignala.
Raznazhe glavu dignala, Djemo, Tursko dyehvodche, grabnala!
Tursko dyehvodche, grabnala, Djemo, bosh tvoiu sestru, Fatimu!

Don't just sit there, Djemo, so comfortably under that tiny pear tree.
It's time to pull yourself together.
Pull yourself together, Djemo, the Turks are stealing the girl!
The Turks are stealing the girl, Djemo, stealing your sister Fatima!

Dr. Marjorie K. Herman, Harmonium's Founding Director, received her Doctor of Music degree in Choral Conducting from Indiana University, Bloomington, Indiana, and has taught music at the university and community levels for many years. She currently serves as Music Director and Conductor of the Hopewell Valley Chorus, a 60-voice community chorus based in Pennington, NJ, and as associate professor of music at Mercer County Community College, she is the conductor of the Mercer County Community College Chorus. A composer and private studio teacher, Dr. Herman also presents workshops on the effects of music upon personal well-being. In this connection, she teaches a graduate level course, "The Healing Arts," at Georgian Court University. Dr. Herman's voice can be heard on "Sounds Choral," her Sunday afternoon radio program on WWFM, the Classical Network. Dr. Herman provides these notes for her arrangement of the old American tune (Robert Lowery), ***How Can I Keep from Singing***. "Years ago a friend gave me a book of hymns. She pointed this one out to me, and I fell in love with the tune. But even more the message, since music and singing have always been my refuge as well as my inspiration. In the beginning of the piece, I wanted to sound the constancy of singing, hence the lower voices 'rolling on, endless song'. The later unison section with piano accompaniment is meant to return the hymn to its original strength, with the piano's block chords as a buttress underneath."

My life flows on in endless song,
above earth's lamentation,
I hear the real though far off song
that hails a new creation.

Through all the tumult and the strife,
I hear the music ringing,
It sounds an echo in my soul,
How can I keep from singing?

Though the tempest loudly roars,
the truth it liveth,
though the darkness round me close
songs the night giveth.

No storm can shake my inmost calm
while to that rock I cling
Since love is Lord of heaven and earth,
How can I keep from singing?

When tyrants tremble when they hear,
The bells of freedom ringing,
When friends rejoice both far and near,
How can I keep from singing?

No storm can shake my inmost clam
while to that rock I'm clinging,
Since love is Lord of Heavn'and Earth,
How can I keep from singing?

Followers of the Lamb is a boisterous arrangement of a Shaker tune. The Shakers were millennians (they believed in Christ's imminent second coming -- as a woman). They practiced confession of sins, communal ownership, celibacy and withdrawal from the world. They were known for praying themselves into a frenzied dance, shaking their bodies wildly to get rid of evil spirits. Arranger **Philip R. Dieterich** (formerly a church musician in Westfield, NJ) has pointed out that since instrumental music was not sanctioned by the Shakers until 1870, and this tune was written down in 1847, so the tambourine accompaniment is not exactly stylistically proper--although lots of fun! Even more shocking would be our mixed choral arrangement with women standing next to men! This arrangement is affectionately know in Harmonium circles as "Followers of John Lamb."

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

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

O sisters ain't you happy, ye followers of the Lamb.
Sing on, dance on, followers of Emmanuel,
Sing on, dance on, ye followers of the Lamb.

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

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

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

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

Gwyneth Walker is a graduate of Brown University and the Hartt School of Music. She holds both a Masters Degree and Doctor of Musical Arts degrees. 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 for "Spirituals" which is the first of a set called *Harlem Songs*, commissioned by the Chesapeake Chorale in 2001:

"*Harlem Songs* are musical settings of poetry by Langston Hughes (1902-1967), an African -American poet who spent most of his life in the Harlem neighborhood of New York City. His poetry was inspired by the culture of Harlem: spirituals and blues, urban streets and rooftops, faith and endurance. The language is direct, uncluttered, colorful and highly American.

'Spirituals' is about strength. It opens with ascending patterns representing 'the rising of mountains...something strong to put my hands on.' The focus then shifts to the strength of song in times of trouble: 'I heard my mother singing when life hurt her: Gonna ride in the chariot someday!' The music then rises to the affirmation: 'Sing, O black mother! Song is a strong thing.'"

Rocks and the firm roots of trees.
The rising shafts of mountains.
Something strong to put my hands on.

Sing, O Lord Jesus!
Song is a strong thing.
I heard my mother singing
When life hurt her:

Gonna ride in my chariot some day!

The branches rise
From the firm roots of trees.

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The mountains rise
From the solid lap of earth.
The waves rise
From the dead weight of sea.

Sing, O black mother!
Song is a strong thing.

Ride the Chariot as arranged by William Henry Smith has been a staple of Glee Clubs (certainly Yale's!) and American touring choirs since its publication in 1939. We thought it would be particularly appropriate to follow Gwyneth Walker's work with the spiritual to which it refers.

I'm gonna ride the chariot in the morning, Lord,
I'm gonna ride the chariot in the morning, Lord,
I'm gettin' ready for the judgment day, my Lord, my Lord.

Are you ready my brother?
Are you ready for the journey?
Do you want to see your Jesus?
I'm waitin' for the chariot 'cause I'm ready to go.

Are you ready my sister?
Are you ready for the journey?
Do you want to see your Jesus?
Oh, yes, I'm waitin' for the chariot 'cause I'm ready to go.

I never can forget that day, ride!
When all my sins were taken away, ride!
My feet were snatched from the miry clay, ride!
I'll serve my Lord till judgment day, ride!

I'm gonna ride the chariot in the morning, Lord,
I'm gonna ride the chariot in the morning, Lord,
I'm gettin' ready for the judgment day, my Lord, my Lord.

Ride the chariot in the morning, Lord,
Ride the chariot in the morning, Lord,
I'm gonna ride in the chariot to see my Lord, to see my Lord.

Mark A. Miller became the Director of the Gospel Choir at the Marble Collegiate Church in September of 2002. He is also on the faculty at the Drew Theological School in Madison, New Jersey, as Director of Music and Instructor of Church Music. From 1999 to 2001 he was Music Associate and Assistant Organist of The Riverside Church. Mark

has been Composer-in-Residence for Harmonium since 1999, and has written for us *Before Too Long* on words by a 14-year-old Terezin survivor; a setting of the Prayer of Saint Francis, *Make Me An Instrument*, and *The Mysteries Remain*, a joint commission with the Geraldine R. Dodge Foundation Poetry Festival 2000, on words by H.D. He wrote and conducted a new work, *The Quality of Mercy* for the March 2004 concert *Mostly Miller*. The CD from this cross-over concert has become Harmonium's bestseller along with *A Child's Christmas in Wales*.

Mark is a very active recitalist and conference/workshop leader. Since 1997 he has performed concerts or directed conferences at churches in California to Vermont, and internationally in Puerto Rico, Bermuda, Austria, Estonia, Latvia, Lithuania, and Russia. It was for one such conference that his best-selling anthem, ***O For a Thousand Tongues to Sing*** was written.

Mark admits: "I believe it was January of 1996? I was at a United Methodist youth retreat in the Poconos (my very first one to lead music), about 300 high school kids...I thought I was playing hip music, but one of my nieces who was in high school at the time said, 'Uncle Mark, you're doing a good job, but the music isn't so cool.' With that we went to the transparent overheads (no Powerpoint© in those days) and found Wesley's 'O For a Thousand Tongues'...out of desperation not to sound 'uncool' I made up the arrangement on the spot. Better or worse, that's pretty much the truth!"

O for a thousand tongues to sing my great Redeemer's praise,
the glories of my God and King, the triumphs of his grace!

My gracious master and my God assist me to proclaim,
to spread through all the earth abroad the honors of thy name.

Jesus! The name that charms our fears, that bids our sorrows cease;
'tis music in the sinner's ears, 'tis life, and health, and peace.

Hear him, ye deaf, his praise ye dumb, your loosened tongues employ;
ye blind, behold your Savior come, and leap, ye lame, for joy.

O for a thousand tongues to sing my great Redeemer's praise,
the glories of my God and King, the triumphs of his grace!

The Harmonium New Jersey High School Student Composition Contest aims to encourage young choral composers, and create new repertoire. Believing this contest "fills a niche in Music Education in the state of New Jersey" and "offers clear goals for musically talented students to strive towards, introduces them to artistic peers and musical mentors, and for the winners, provides a financial incentive and a much-coveted CD recording by the Chorus," the Geraldine R. Dodge Foundation very generously continues to fund this contest. Resources about texts and composition and theory websites are available to young composer on our website, www.harmonium.org. We'd

like to especially thank our Contest coordinator, tenor **Jonathan Reale**, who offered personal tutorials to students this year. This along with the specific and detailed feedback **each** entrant receives from **every** judge, Harmonium seeks to fill a gap in music education for young composers in NJ. Thanks to our judges: **Anne Matlack**, the Artistic Director of Harmonium, organist, flutist and frequent choral adjudicator; **Mark Miller**, gospel choir director, music faculty member at Drew Theological School, and Harmonium's Composer-in-Residence; **Ted Corson**, composer and Harmonium bass with a musical typesetting and arrangement business; **Jason Tramm**, Rutgers conducting faculty member and Chorus Master of the New Jersey State Opera; **Edie Hill**, whose composition in celebration of Harmonium's 25th anniversary is being premiered tonight; and **Matthew Harris**, Manhattan musicologist and composer whose *A Child's Christmas in Wales* was a sellout when Harmonium premiered it in 2002. **Grand Prize Winner Dale Trumbore's** teacher-sponsor was **Barbara Klemp**, and Dale's biography appears earlier in the program. She will receive an award of \$500 for her winning composition, ***Sing to the Lord***.

We would also like to congratulate **First Runner-Up Emily Clader**, currently a senior at Cranford High School, who receives a \$250 prize for her composition, ***The Singing Girl***. She sings in her high school's choir as well as Regional and All-State ensembles, and regularly accompanies various choirs and solo performers on the piano. Her composition career began during her junior year, when her high school's Madrigal Choir performed her original composition, *O Sacrum Convivium*, at a school concert and subsequently at St. Patrick's Cathedral in New York City, where she conducted the Choir. Emily is president of her school's Music Honor Society, where small ensembles regularly perform her choral compositions. She will be attending Columbia University in the fall of 2005. Her teacher-sponsor is **Tom Pedas**.

Honorable Mention goes to **Daniel Rufolo**, a junior at Summit High School, for his piece ***Bring Us to Sing***. He began music and piano lessons at age 4. Daniel knew he had a passion for jazz at age 6. At age 11 he was featured playing his own compositions on the PBS children's show, ZOOM. Daniel plays piano in the Stage Band at Summit High School, and accompanies the Chorus. He has played piano for the pit band, mallets in the Marching band, and snare in percussion ensemble. He is in his fourth year at the New Jersey Performing Arts Center Jazz for Teens Program, and plays for events at the Center. He has just completed Jazz Regional. Daniel solos weekly at Christ Church in Summit, with meditational jazz music. He has recently attained the rank of Eagle Scout in Troop 67 in Summit. Although Daniel loves performing, he has newly discovered a passion for composition. He has written for chorus, stage band, quartets, and is currently working on a full orchestra piece. Daniel's sponsor is **Wayne Mallette**, his chorus teacher.

Honorable Mention also goes to **Erik Youngdahl**, another junior at Summit High School, where he participates in chorus, extended chorus, and chamber choir. His exposure to music began at home, where his parents' musical backgrounds, primarily in vocal music, influenced him. At the age of nine, he began taking piano lessons from **Raymond Burghardt**, his sponsor, and this

Cantare del Cantare, June 4 & 5, 7:30 p.m. Grace Church, Madison

event began a deeper involvement in his musicianship. Virtually all of Erik's understanding of music theory has been garnered through his piano lessons; he has never taken a peripheral music theory course, excluding fundamentals reviewed in middle school. His teacher-sponsor is also **Wayne Mallette**. Erik's involvement in choir gives him insight to the advantages of vocal composition and the proper manipulation of vocal dynamics and range. Through these musical activities, Erik has been exposed to and influenced by a number of great classical and contemporary composers, and his current work often emulates the style of a piece that has excited him. His work is called ***Heartful Song***.

Next year's theme will be "**Memories.**" Please tell your friends, teachers and composition students! Registration will be due in December 2005 and manuscripts in February 2006.