

Harmonium

Choral Society

Worlds Untraveled

May 30 & 31, 2009

PROGRAM ORDER

i thank you God *Meg McGrath, soloist*
Blagoslovi (Bless the Lord)

Elliot Z. Levine (b. 1948)
Pavel Chesnokov (1877-1944)

Cantate Domino
Justorum Animae

Claudio Monteverdi (1567-1643)
William Byrd (1543-1623)

Sapientia Pacis (Student Composition Winner)

Michael Rosin (b. 1991)

Os Justi
Soul of the World

Anton Bruckner (1824-1896)
Henry Purcell (1659-1695)

Apparitions (world premiere commission)

Amanda Harberg (b. 1973)

1. Be Still (Poe) *Ellie Escher, soprano*
2. Thy Soul Shall Find *Caitlyn Roper, alto*
3. Lullaby of Protection

My Soul is a River
Sing the Sailors Home *Beth Shirley, alto*
Ain't That News

Ben Allaway (b. 1958)
Stephen Hatfield (b.1956)

CHAMBER SINGERS:

In Manus Tuas
In Manus Tuas
Light of My Soul
Poor Soul
Sweet Day
Virtue *Marilyn Kitchell, soprano*
(Student Composition Runner-Up)

John Sheppard (c.1520-1563)
David Briggs (b. 1962)
Robert Pearsall (1795-1856)
Martin Sedek (b.1985)
Ralph Vaughan Williams (1872-1958)
Timothy Laciano (b. 1993)

Shenandoah
Amor de mi Alma
Mata del Anima Sola *Adam Aguanno, soloist*

arr. James Erb (b. 1926)
Z. Randall Stroepe (b. 1953)
Antonio Estevez (1916-1971)

Where There is Light
Sweet Hallelujah

Elizabeth Alexander (b. 1962)
Mark Andrew Miller (b. 1967)

Untraveled Worlds

Paul Halley (b.1952)

Piano: Joan Tracy; Organ: George Moser; Drums, Drum set/percussion team leader: Joe Keefe;
Djembe: Marty Sedek; Cymbals: Diane Pivarnik; Shakers: Mickey McGrath; Guitar: Travis
Alexander; Bass: Jonathan Wohl; Fiddle: Connor Leszczuk

PROGRAM NOTES

This concert has been subtitled “Music on the Soul’s Journey” and all of the works mention the soul in some way. As we prepare for our upcoming tour to Spain and Portugal, this seemed like a wonderful way to feed our own souls with both good poetry and a large amount of sacred repertoire which is necessary when giving concerts in churches in Europe. This concert includes a large range of styles from Renaissance and Baroque to Russian Orthodox and African-American spirituals. Tonight we celebrate new composers with FIVE premieres: the commission by Amanda Harberg, two student winners, a work by our own Marty Sedek, and a heartsong by Ben Allaway. We hope that your soul will be fed as well, and we thank you for joining us on the journey.

Elliot Levine has been the baritone for the Western Wind Vocal Ensemble since its inception in 1969. He received his M.M. From the Manhattan School of Music and his B.A. From Queens College. He also studied music at the Orff School in Salzburg and composition with Robert Starer at Brooklyn College. He is composer-in-residence at the Church of St. Thomas More in New York City and has been awarded five Meet-the Composer grants. His longest work, *The Cantata of the Animals* (1996) was commissioned and premiered by Harmonium Choral Society, and has since been performed by excellent choruses across the East Coast and in Tokyo, Japan. *i thank you God* was written for the Mark Twain School Chorus, and is a happy, slightly jazzy setting of the famous poem by e.e.cummings.

i thank you God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun’s birthday; this is the birth
day of life and love and wings: and the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any-lifted from the no
of all nothing-human merely being
doubt unimaginable you?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

The opening verses of Psalm 103 are always sung at the beginning of the vespers portion of the All-Night Vigil service in the Russian Orthodox Church. **Pavel Chesnokov** was the most prolific composer associated with the Moscow Synodal School with over 500 choral works, 400 of them sacred, one third of those chant-based. This setting of *Blagoslovi (Bless the Lord)* uses a familiar chant tune (some may recognize it from the famous Rachmaninoff *Vespers*) of the Orthodox liturgy.

Blagoslovi, dushe moya, Ghospoda,
 blagosloven yesi, Ghospodi.
 Ghospodi Bozhe moy, vozvelichilsia yesi zelo.
 Blagosloven yesi, Ghospodi.
 Fsia premudrostiyu sotvoril yesi.
 Slava Ti, Ghospodi, sotvorivshemu fsia.

Bless the Lord, O my soul,
 blessed art Thou, O Lord.
 O Lord my God, Thou are very great.
 Blessed art Thou, O Lord.
 In wisdom hast Thou made all things.
 Glory to Thee, O Lord, who has created all!

Claudio Monteverdi's compositional style spans the gap between an earlier era (the Renaissance) and the a later one (Baroque). He himself defined two different kinds of compositional practices, the *prima prattica*, or old style which was still used for much church music, and the *secunda prattica*, the new style which “considers harmony not commanding but commanded, and makes words the mistress of harmony.” *Cantate Domino* shows the text painting, virtuoso vocal writing and beginnings of a *basso continuo* characteristic of the *secunda prattica*, while retaining something of the motet style of *prima prattica* church music. Monteverdi's colleague Bianchi published it in 1620 in his *Libro primo de Motetti (First Book of Motets)*, At the time, Monteverdi was the director of music at St. Mark's Basilica in Venice, and this work shows the young composer's skillful use of the acoustical and musical resources of that great church.

Cantate Domino canticum novum,
 cantate et benedicite nomini eius:
 Quia mirabilia fecit.
 Cantate et exultate et psallite
 in cithara et voce psalmi:
 Quia mirabilia fecit.

Sing to the Lord a new song,
 sing and give praise to his name:
 for he has done marvelous deeds.
 Sing and exalt and praise
 in songs with harp and voice:
 for he has done marvelous deeds.

William Byrd is acknowledged as the greatest English composer of the Elizabethan era, managing to survive as a Catholic in a Protestant time, which allowed him to continue writing motets in Latin. *Justorum Animae* is from Byrd's large collection, *Gradualia*, of 1605. The six-part motet for All Saints ends with expressive imitative descending lines on the word *pace* (“peace”) depicting the souls at rest.

Justorum animae in manu Dei sunt,
 et non tanget illos tormentum mortis
 Visi sunt oculis insipientium mori:
 illi autem sunt in pace.

The souls of the just are in the hand of God,
 and there no torment shall touch them.
 In the sight of the unwise they seemed to die:
 but they are at peace.

Michael Rosin, a junior at Westfield High School, has been composing music for about 5 years. During his freshman year he won second place in the New Jersey Music Educators Association Composition Contest. His pieces have been performed by the Westfield High School Chamber Orchestra and Wind Ensemble. He has studied composition for 3 years at school with Raymond Wojick, the school's instrumental conductor and a professional composer in his own right. Two years ago Michael began private study with Dr. Stefan Young of Westminster Choir College, his sponsor for the contest. His favorite places to compose are the bench in his back yard, or the park, and his favorite composer is J.S.Bach.

Justorum animae in manu Dei sunt,
Et non tanget tormentum mortis.
Visi sunt oculis insipientium mori,
et aestimata est afflictio.

The souls of the just are in the hand of God,
And they shall not taste the torment of death.
They seemed, in the eyes of the foolish, to die,
and their dying was an affliction.

Exitus illorum et quod a nobis est iter,
exterminium.

Their journey away from us, their destruction.

Justorum animae in manu Dei sunt,
Illi autem sunt in pace.

But the souls of the just are in the hand of God,
They are at peace.

Austrian Romantic composer **Anton Bruckner's** *a cappella* motets are intense masterpieces, and *Os Justi* with its long expansive lines, clear counterpoint and expressive suspensions is one of his best. It is a wonderful work to take on tour to European churches with great acoustics!

Os justi meditabitur sapientiam,
et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius;
et non supplantabuntur gressus ejus.

The mouth of the righteous speaketh wisdom,
and his tongue talketh of judgement.
The law of his God is in his heart;
none of his steps shall slide.

Henry Purcell, England's greatest composer of the seventeenth century, held many posts in during his career, including organist at Westminster Abbey where he is buried. Purcell restored Anglican church music to glory after its decline in the Civil Wars, served as an organist of the Chapel Royal (a court appointment), and wrote "Welcome Songs" or Odes for various public occasions. Several of these were written for the public feast, St. Cecilia's Day (Nov. 22). St. Cecilia was the patron saint of music, credited by legend with the invention of the organ. These odes are tributes to the powers and glories of music and musical instruments. The central chorus, *Soul of the World*, describes the music of the spheres moving from chaos ("jarring seeds of matter") to order ("perfect harmony.")

Soul of the World, inspir'd by thee,
The jarring Seeds of Matter did agree.
Thou didst the scatter'd atoms bind,
which by thy laws of true proportion joined,
Made up of various parts, one perfect Harmony.

- Nicholas Brady

A native of Philadelphia, now resident in New Jersey, **Amanda Harberg** has performed and had her music performed in Lincoln Center, Carnegie's Weill Hall, the Juilliard School, the Eastman School's Women in Music Festival, the National Flute Convention, the New York State Piano Teachers Convention at Ithaca College, the National Theory Convention at Skidmore College, the MLA Convention, the Chautauqua Music Festival, Interlochen Center for the Arts, the Woodmere Art Museum, and many other universities and recitals throughout the country. Harberg has received many prizes including a Fulbright/Hays Fellowship, a MacDowell Colony summer residency, regular ASCAP Plus awards, and a Whittaker Reading Session with the

American Composers Orchestra. She has received commissions from the New York Youth Symphony, the New York State Council on the Arts, the Geraldine R. Dodge Foundation, the Palisades Virtuosi, the Harmonium Choral Society, the New York State Music Teachers Association, the Juilliard School's 'Piano Century' Festival, the New Juilliard Ensemble, the Azure Ensemble, the Margaret Atwood Commissioning Project, and from the violist Brett Deubner. Harberg has also composed music for several PBS documentaries.

Amanda Harberg's music has been recorded by Koch International, the Centurion label and on an independent label. She has taught at Juilliard and at the Interlochen Center for the Arts, as well as maintaining an active private teaching studio since 1997. Harberg received her BM and MM from the Juilliard School, where she was awarded the Peter Mennin Prize for outstanding accomplishment.

Coincidentally, Anne Matlack and Amanda Harberg are alumnae of the same all-girls preparatory school, Springside, in Chestnut Hill, Pennsylvania. Says Harberg: "Anne and I didn't overlap (we graduated at different times), but her mother, Tish Matlack, was my math teacher, and she always showed support and interest in my music, which meant a lot to me. Little did I know then what a force her daughter was then (and is now) in the New Jersey music scene. It's unusual for a professional musician to graduate from Springside, and yet here we are now, working together and living 30 miles away from each other."

Anne says: "When I was looking for a new composer to commission, I wanted a New Jersey composer, and if possible, a woman. I received information about Amanda's work about 3 times in one week—first from two musicians I've worked closely with; guitarist Chris Kenniff, and violist Brett Deubner. Receiving a notification from my Springside alumnae news as well was like a message from the universe!"

Amanda writes of the work: "*Apparitions* is a series of ghost stories in song form. The minimalistic 'Be Still' derives its spookiness from the uses of chants, glissandos, whispers, drones and dark combinations of modes. 'Thy Soul' expresses the darkness of Poe's text through its romantic chromaticism. And in 'Lullaby of Protection', Shakespeare's fairies mischievously chase away the dark spirits. I'm extremely grateful to Anne Matlack, Harmonium and the Dodge Foundation for making *Apparitions* possible."

1. Be Still

Be Silent in that solitude
 Which is not loneliness- for then
 The spirits of the dead who stood
 In life before thee, are again
 In death around thee- and their will
 Shall overshadow thee: be still.

- Edgar Allan Poe, from 'Spirits of the Dead'

2. Thy Soul

Thy soul shall find itself alone
 'Mid dark thoughts of the gray tombstone-
 Not one, of all the earth, to pry
 Into thine hour of secrecy.

- Edgar Allan Poe, from 'Spirits of the Dead'

3. Lullaby of Protection

You spotted snakes with double tongue,
 Thorny hedgehogs, be not seen;
 Newts and blind-worms, do no wrong;
 Come not near our fairy queen.

Philomel, with melody
 Sing in our sweet lullaby;
 Lulla, lulla, lullaby, lulla, lulla, lullaby;
 Never harm,
 Nor spell nor charm,
 Come our lovely lady nigh:
 So, good night, with lullaby.
 Hence away,
 Now all is well.

Weaving spiders, come not here,
 Hence, you long-legg'd spinners, hence!
 Beetles black, approach not near;
 Worm nor snail, do no offence.

- William Shakespeare,
 from 'A Midsummer Night's Dream'

Composer **Ben Allaway** has created an eclectic body of work which reflects a passion for cross-cultural experiences as well as the great choral traditions. Influences include his early life in California, academic degrees from St. Olaf and Westminster Choir College, three years on the Mississippi and extensive travels in East Africa, Europe, Central America and the United States. He is composer-in-residence at Graceland University, Lamoni, Iowa and First Christian Church, Des Moines.

Concerning tonight's selection, Allaway explains:

My Soul is a River was written in honor of Dr. Martin Luther King, Jr.'s 75th birthday. The theme had been flowing for years before emerging in its final form. I knew it would be about the river as metaphor for spiritual searching and transformation, but the theme

took on a new depth and breadth once the connection was made with Dr. King's favorite scripture from Amos: 'Let justice roll down like waters, and righteousness like a mighty stream.' These words, etched in the Civil Rights Memorial in Montgomery, Alabama, spoke to me about how deeply the spirit has moved through the many who have gone before us, whose courage fed the tide of change, and how great boulders of injustice can be eroded by a steady flowing stream.

Allaway is also working on "paperless" singing; reminding people how to sing spontaneously, without the use of books, enabling singers to see faces and action, to listen and respond to one another, to move and sing at the same time. He has developed *Journey*, tonight's new work especially for Harmonium, our audience, and our tour to Spain and Portugal.

	Journey to the west begun	viagem oeste comecado
2	soon is over	acaba-se logo
3	Journey by the eastern sun	viagem pelo sol oriental
4	soon is over	acabe-se logo
5	North and south the waters roll	norte e sul as agues rolo
6	Making sailors of our souls	moldende almas em marinheiros
7	Or we walk in circles	e nos andamos en circulos,
8	and sing the sailors home	cante retorne dos marinheiros

--Poem by Ben Allaway,
Portugese translation by Heraclio Pacheco

Stephen Hatfield, a native of Canada's Pacific Coast, has lived most of his life in the rain forests of Vancouver Island, where his father is blood brother to the legendary Kwaguitl chief Jimmy Sewid. He is a recognized leader in multiculturalism and musical folklore. He notes:

The title of *Ain't That News* is a tribute to the superb Staple Singers who sang a piece by that name. The opening seven measures are an adaptation of an old Paul Robeson 78 that always moved me. The rest of the piece is original material intended to pay homage to both the black church and black pop music, just one of the many genres that owes its soul to the spiritual.

On m'journey now Mount Zion,
no you don't take a-nothin'
on the journey now.

Well my momma climbed the mountain,
little higher ev'ry year.
She called down from the mountain,
"Mighty pretty up a-here!"
You can breathe so easy on the other side.
Now ain't that news?

Better git off y' chair,
run up the stairs,
keep your arms open wide!

Well I'm gonna climb the mountain,
Gonna make it to the top.
Gonna climb me the mountain,
Uh-huh, I ain't never gonna stop!
It'll be so easy,
I won't cry no more,
now ain't that news?

Better git off y' chair,
run up the stairs,
and open up the door!

Isn't that some news?
Isn't that some real good news!

In Manus Tuas is a setting of a responsorium for the evening office of Compline for the Sarum (English) rite. Early English composer **John Sheppard's** setting alternates polyphony with the traditional chant.

In manus tuas	Into thy hands
commendo spiritum meum	I commend my spirit
redemisti me,	for thou has redeemed me,
Domine Deus veritatis.	Lord God of truth.

One of the foremost Concert Organists of his generation, Organist Emeritus of Gloucester Cathedral, **David Briggs** enjoys a busy touring schedule that takes him all over the world, with particular emphases on orchestral transcriptions and the art of improvisation. David is increasingly in demand as a composer. His works show a markedly French influence. His modern setting of *In manus tuas* was composed for the Compline Choir of the RSCM (Royal School of Church Music) Wilkes-Barre course in July of 2003. This choir of church musicians chants the Sarum rite in the beautiful apse of St. Stephen's Church during the evenings of this yearly week-long course. David Briggs notes that he wrote the work "at 35,000 feet over the North Atlantic."

Robert Lucas Pearsall was a nineteenth-century English composer, who in true Romantic fashion was fascinated by antiquity and thus wrote works in a deliberately archaic style. Pearsall is principally remembered for his part-songs and for his twenty-two compositions in madrigal style, and his church music for both Roman Catholic and Anglican use. *Light of My Soul* is filled with yearning Renaissance-like suspensions.

Light of my soul, arise, arise,
Thy sister lights are in the skies;

We want thine eyes,
 those joyous eyes;
 Night is mourning for those eyes.
 The sacred verse is on my sword,
 And on my heart thy name;
 The words of each alike ador'd,
 The truth of both the same.

Martin Sedek is a graduate of Berklee College of Music (B.M. in composition) and is currently pursuing his master's degree in composition at the Cali School of Music. An avid orchestral and choral composer and conductor, Martin also works as a music educator and has been a proud member of Harmonium since 2004. Of *Poor Soul* he explains: "This setting of Shakespeare's Sonnet 146 was written for this concert and is dedicated to Anne Matlack and Harmonium. The sonnet examines why the soul allows exterior vanity to wound interior life and advises the soul to 'feed on death', thus gaining eternal life."

Poor soul, the centre of my sinful earth,
 these rebel powers that thee array;
 Why dost thou pine within and suffer dearth¹,
 painting thy outward walls so costly gay?
 Why so large cost having so short a lease,
 dost thou upon thy fading mansion spend?
 Shall worms, inheritors of this excess,
 eat up thy charge? Is this thy body's end?
 Then soul, live thou upon thy servant's loss,
 and let that pine to aggravate thy store;
 Buy terms divine in selling hours of dross²,
 within be fed, without be rich no more:
 So shalt thou feed on Death, that feeds on men,
 and Death once dead, there's no more dying then.

¹ Famine

² Unworthy pursuits

The prolific **Ralph Vaughan Williams** is considered the quintessential English composer. Choral and vocal works form a deeply important part of his repertoire, from large scale choral orchestral works like the *Sea Symphony* and *Dona Nobis Pacem*, to miniature motets and madrigals like this setting of a George Herbert poem. The poem tells of the passing of all things (the day, the spring) but the virtuous soul endures. The music has a pastoral/folksong quality, reminiscent of Debussy and Delius.

Sweet day! so cool, so calm, so bright,
 The bridal of the earth and sky,
 The dew shall weep thy fall tonight;
 For thou must die.

Sweet spring! full of sweet days and roses,
 A box where sweets compacted lie;
 My music shows ye have your closes,
 And all must die.

Only a sweet and virtuous soul,
 Like seasoned timber, never gives;
 But though the whole world turn to coal,
 Then chiefly lives.

The same poem (including an additional verse which was omitted in the Vaughn Williams setting) has been set by second-place winner **Tim Laciano**. Tim is a sophomore at New Providence High School and received an honorable mention in last year's contest. He is a pianist, oboist, pitched percussionist, vocalist, and a member of the Marching Band, Indoor Drumline, Concert Band, Jazz Band, Orchestra, Men's Choir and accompanist for the Women's Choir. He was Assistant Director of the spring musical and wrote music for the school's fall play, *It's a Wonderful Life: the Radio Play*. In 6th grade, Tim won first prize at the middle school level in a statewide Reflections competition. His teacher-sponsor is Ken Hess.

Sweet day, so cool, so calm, so bright!
 The bridal of the earth and sky,
 The dew shall weep thy fall tonight;
 For thou must die.

Sweet rose, whose hue angry and brave
 Bids the rash gazer wipe his eye,
 For thy root is ever in its grave
 And thou must die.

Sweet spring, full of sweet days and roses,
 A box where sweets compacted lie;
 My music shows ye have your closes;

Only a sweet and virtuous soul,
 Like seasoned timber, never gives;
 But though the whole world turn to coal,
 Then chiefly lives.

Shenandoah is one of the most famous and beloved American folksongs, and exists in many arrangements. This version arranged by **James Erb** for the University of Richmond Choir's 1971 European Tour has become deservedly popular. Erb is also known for his work on Orlando Di Lasso's settings of the *Magnificat*. Erb conducted the Richmond Symphony chorus for 35 years and retired in 2007.

Z. Randall Stroope is one of the most active choral conductors and composers working in the United States today. His compositions sell over 200,000 copies a year, and are performed

regularly by ensembles throughout the world. He is currently the Director of Choral Studies at Rowan University in Glassboro, New Jersey, where he conducts the Concert Choir and directs the undergraduate and graduate choral conducting programs. Dr. Stroope is also the Artistic Director of a summer international choral festival in Somerset, England and another summer music festival in Rome, Italy. This year, he will direct his 24th all-state choir, and is the only clinician to ever conduct the Texas All-State Choir three times. Several Harmonium singers experienced him as New Jersey's All-State conductor last year. In looking for a Spanish poem set by an American composer for our upcoming tour, *Amor de mi Alma* stood out for its expressive setting of Garcilaso de la Vega's "Soneto V."

Yo no nací sino para quereros;
Mi alma os ha cortado a su medida;
Por hábito del alma misma os quiero.

I was born to love only you;
My soul has formed you to its measure;
I want you as a garment for my soul.

Escrito está en mi alma vuestro gesto;
Yo lo leo tan solo que aun de vos
Me guardo en esto.

Your very image is written on my soul;
Such indescribable intimacy
I hide even from you.

Quanto tengo confieso yo deveros;
Por vos nací, por vos tengo la vida,
Y por vos é de morir y por vos
muero.

All that I have, I owe you;
For you I was born, for you I live,
For you I must die, and for you
I give my last breath.

The composer **Antonio Estevez** was one of the second generation of important Venezuelan composers in the twentieth century. A choral and orchestral conductor, Estevez's most important work is the *Cantata Criolla*, a choral symphonic work based on poetry by Alberto Arvelo Torrealba (1903-1971) which depicts a duel between a man of the plains and the devil. Torrealba's poetry is always related to life and traditions in the Venezuelan plains, his motherland.

Concerning *Mata del Anima Solo* ("Tree of the Lonely Soul") Maria Guinand, editor of the *Musica de Latinoamerica* series of Earthsongs Choral Publishers, notes that:

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.

Elizabeth Alexander's music moves effortlessly between concert stage, choir loft and jam session. Her passion for language is reflected in her catalogue of 20 songs and over 60 choral works. Alexander studied composition with Steven Stucky, Jack Gallagher, Yehudi Wyner and Karel Husa, receiving her bachelors degree from The College of Wooster and her doctorate from Cornell University. She has been the recipient of numerous grants, awards and fellowships from such organizations as the Jerome Foundation, New York Council on the Arts, Wisconsin Arts Board, National Orchestral Association, Meet the Composer and American Composers Forum, as well as over a dozen national and international awards for individual works. ***Where There is Light*** is a soulful affirmation of a Chinese proverb praising the five interdependent ideals of Light, Beauty, Harmony, Honor and Peace. These five ideals are given distinctive characters or "musical signatures," which are then deftly woven together into a well-blended whole.

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

Mark Miller, Harmonium's composer-in residence since 1998, is known throughout the country as a dynamic music teacher, performer, and composer. Mark received his Bachelor of Arts in Music from Yale University and his Master of Music in Organ Performance from Juilliard. He serves on both the faculties of the Drew Theological School in Madison, New Jersey and the Yale Institute of Sacred Music in New Haven, Connecticut. Formerly the Director of Contemporary Worship at Marble Collegiate Church and the Assistant Organist at The Riverside Church, both in New York City, Mark is now the Minister of Music at Covenant United Methodist Church in Plainfield, New Jersey. Mark's compositions appears in the 2007 songbooks, *Zion Still Sings*, *All Loves Excelling*, and *Bidden, Unbidden*, published by Abingdon Press. Mark has a catalogue of over twenty choral works published by Abingdon Press in the *Mark Miller Anthem* series. As Composer-In-Residence for Harmonium, Mark has written five works specifically for the choir including the major choral-orchestral *Song of the Open Road* which was premiered in March 2008.

Sweet Hallelujah was written for the installation of Dr. Leonard Sweet as Dean of the Theological School at Drew University in October 1995. Originally sung by the Seminary Choir in the Baldwin Gymnasium, it has since become a favorite of Marble Collegiate Church's Sanctuary Choir and other choirs around the country.

Hallelujah, Hallelujah...
 Praise God from whom all blessings flow;
 Praise God, Hallelujah!
 Oh, won't you sing to the Lord!
 Praise to God, the Living Water.
 Come on and sing to the Lord!
 Hallelujah, all you children.

Oh, won't you sing to the Lord!
 Praise the Alpha and Omega.
 Come on and sing to the Lord!
 Hallelujah, all you people.
 Praise!

Praise God from whom all blessings flow;
 Praise God, all creatures here below;
 Praise God above, ye Heavenly Host.

Oh, won't you sing to the Lord!
 Sing sweet hallelujahs.
 We want to sing to the Lord!
 Praise God, the Loving Shepherd.
 Come on and sing to the Lord!
 Sing your praises all you children.
 Let us sing praise to God!
 Sing sweet hallelujahs.
 Sing your praise to the Lord!
 Praise to God in the highest!
 Hallelujah!

Paul Halley was Organist and Choirmaster at The Cathedral of St. John the Divine in New York City from 1977 to 1990, transforming the Cathedral's music program into a rich combination of classical and contemporary music, and performing with The Paul Winter Consort. Following his departure from the Cathedral of St. John the Divine in 1990, Halley settled in rural northwestern Connecticut and founded Joyful Noise, Inc., the non-profit organization which administers the children's choir, Chorus Angelicus and the adult ensemble, Gaudeamus. In 1999, Halley became Director of Music at Trinity Episcopal Church, Torrington, CT and established the Joyful Noise choirs there as Artists-In-Residence. In July 2007, Halley moved to Halifax, Nova Scotia to become Music Director at St. George's Anglican Church, the Chapel at University of King's College, and Atlantic School of Theology.

Halley's compositions have been commissioned, performed and licensed by many notable artists and organizations including Sony Entertainment, Windham Hill/BMG Music, the New Jersey Symphony, John Williams and the Boston Pops Orchestra, The Louisville Symphony, Canadian Brass, and more. Halley is frequently commissioned to write new works in a range of genres, voicing, and instrumentation. His compositions and recordings are produced and distributed by Pelagos Incorporated, for which Halley acts as Creative Director. *Untraveled Worlds* was written in 2000 as a treble piece for the Taft School in Connecticut, and was recorded by Chorus Angelicus on a release of the same name. The text comes from a longer poem, *Ulysses*, by Alfred, Lord Tennyson, and will be sung in a four-part SATB arrangement tonight.

I cannot rest from travel; I will drink
 Life to the lees. All times I have enjoyed
 Greatly, have suffered greatly, both with those
 That loved me, and alone.

I am a part of all that I have met;
 Yet all experience is an arch wherethrough
 Gleams that untraveled world whose margin fades
 For ever and for ever when I move.
 How dull it is to pause, to make an end,
 To rust unburnished, not to shine in use!
 As though to breathe were life! Life piled on life
 Were all too little, and of one to me
 Little remains; but every hour is saved
 From that eternal silence, something more,
 A bringer of new things; and vile it were
 For some three suns to store and hoard myself,
 And this gray spirit yearning in desire
 To follow knowledge like a sinking star,
 Beyond the utmost bound of human thought.

Come, my friends.
 'Tis not too late to seek a newer world.
 Push off, and sitting well in order smite
 The sounding furrows; for my purpose holds
 To sail beyond the sunset, and the baths
 Of all the western stars, until I die.

Though much is taken, much abides; and though
 We are not now that strength which in old days
 Moved earth and heaven, that which we are, we are,
 One equal temper of heroic hearts,
 Made weak by time and fate, but strong in will
 To strive, to seek, to find, and not to yield.

Harmonium's 12th Annual New Jersey High School Student Composition Contest exists to encourage young 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 graciously funded this contest for 8 years. We are now seeking funding from other sources, and would be delighted to hear your suggestions in this regard.

This year's judges were **Anne Matlack**, the Artistic Director of Harmonium, organist, flutist and frequent choral adjudicator; **Jason Tramm**, Rutgers conducting faculty member and Chorus Master of the New Jersey State Opera; **Edie Hill**, Minnesota Composer whose composition *There is No Age* was commissioned in celebration of Harmonium's 25th Anniversary, **Matthew Harris**, Manhattan musicologist and composer, and **David Sampson**, composer-in-residence for The Colonial Symphony and trumpet with Solid Brass. All contestants receive written comments from the judges; early registrants were given the opportunity for one-on-one tutoring in composition with **Johnathan Reale**, Harmonium tenor and contest coordinator, who is also a vocal ensemble composer and arranger.