

Harmonium Choral Society

Dreams and Visions

Stay With Us
Te Lucis (Evening Hymn)

Egil Hovland (b. 1924)
H. Balfour Gardiner (1877-1950)

I, John, Had a Vision
Greg Voinier, baritone

Elliot Z. Levine (b. 1948)

God Spake Sometime in Visions
John Blow (1649-1708)
Semi-Chorus: Heather Baxter, Marilyn Kitchell, Beth Shirley, Beth Lohner,
David Green, Ted Roper, John Lamb

Leonardo Dreams of His Flying Machine
Jennifer Huang, Laura Winslow, sopranos
John Eric Roper, baritone

Eric Whitacre (b. 1970)

INTERMISSION

Plorate Filii from *Jephte*
Sakura

Giacomo Carissimi (1605-1674)
Ko Matsushita (b. 1962)

The Shadow of Yorkshire (2011 Runner-Up)
Caitlyn Roper, Sharlys Leszczuk, PJ Livesey, soloists

John Eric Roper (b. 1994)

CHAMBER SINGERS

Saul
Chamber Singers, Harmonium, and Echo Chorus

Heinrich Schütz (1585-1672)

Chamber Solos: Greg Jung, Caitlyn Roper, Kiera Casper, Ted Roper
Echo Chorus: Nancy Bangiola, Anna Roberts, Beth Wilson, Joe Keefe,
Win Holcombe, George Aronson

Aspiration (2011 Winner)
Mark Hewitt, baritone

Tim Laciano (b. 1993)

Oculus Non Vedit
No Eye Has Seen

Rihards Dubra (b. 1964)
Mark A. Miller (b. 1967)

Beautiful Dreamer
Alex Corson, tenor

Stephen Foster (1826-1864)
arr. Parker/Shaw

Dream Trilogy
The Dream Keeper
Dreams
I Dream a World

Rollo Dilworth (b. 1970)

Violin: Jordan Tarantino, Alexandra Dadon; Viola: Jennifer Eom; Cello: Terrence Thornhill
Percussion: Joe Keefe, Mark & Mia Hewitt, Michael Sutcliffe, Eric Roper, Sharlys Dugan Leszczuk
Organ: Brian Harlow
Piano: Joan Tracy

Dreams and Visions

Program Notes

Our concert opens with two canticles traditionally used in evening services. *Stay With Us* is a particular favorite of Lutheran choirs. Its composer, **Egil Hovland**, is a Norwegian especially known for his church music.

Stay with us, Lord Jesus, stay with us.
Stay with us, it soon is evening,
and night is falling.

Jesus Christ, the world's true light!
Shine so the darkness cannot overcome it!
Let your light pierce the darkness
and fill your church with its glory.

The Compline hymn, *Te lucis ante terminum*, is a staple of Anglican repertoire often sung at Evensong. **Henry Balfour Gardiner** was an English musician, composer, and teacher, best known for this work (1908), which, according to Wikipedia, “has overshadowed his surviving orchestral works, which include *Overture to a Comedy* and the Delius-like *A Berkshire Idyll*.” He was also noted for promoting contemporary British composers in a series of concerts at Queen's Hall London in 1912-1913. He was the great-uncle of the conductor Sir John Eliot Gardiner. Harmonium will perform these two works for the opening convocation of the American Guild of Organists' regional convention on July 3 at Calvary Church, Summit.

Te lucis ante terminum,
rerum Creator, poscimus,
ut pro tua clementia,
sis praesul et custodia.

To thee, Lord, before the close of day,
maker of all things, we pray,
for thy dear loving-kindness' sake,
to guard and guide us in thy way.

Procul recedant somnia,
et noctium phantasmata:
hostemque nostrum comprime,
ne pollutantur corpora.

Banish the dreams that terrify,
and night's fantastic company:
keep us from our enemy,
protect us from our sins.

Praesta, Pater piissime
Patrique compar unice
Cum Spiritu Paraclito
regnans per omne saeculum.

Protect us, O just Father,
and he who is one with the Father,
with the holy spirit our advocate,
reigning forever and ever.

Amen.

Amen.

The revelation to John, commonly called the book of Revelation, is a vision of all visions. The last book of the New Testament, it tells of the Apocalypse, or the “end time.” The traditional view holds that John the Apostle—considered to have written the Gospel and the epistles of John—was exiled on Patmos in

the Aegean archipelago during the reign of Domitian, and there wrote Revelation. More recent scholarship suggests that John the Apostle, John the Evangelist and John of Patmos were three separate individuals. In any case, the text is characterized by prediction of future events and accounts of visionary experiences or journeys to heaven, often involving vivid symbolism. *I, John, Had a Vision* sets a text from Revelation in an appropriately grand and mystical manner, with a baritone solo as the voice of John. Composer **Elliot Z. Levine** has been the baritone for the Western Wind Vocal Ensemble since its inception in 1969, and is an active soloist, clinician and published composer. His major work, *Cantata of the Animals*, was commissioned and premiered by Harmonium in 1996 and repeated this past December.

I, John, had a vision
and I heard the voices of many angels
who surrounded the throne
and the living creatures and the elders.
They were countless in number,
thousands and tens of thousands,
and they all cried out:
Worthy is the lamb that was slain
to receive power and riches,
wisdom and strength,
honor and glory and praise.

John Blow was inspired by this Revelation text to compose a coronation anthem of visionary structure. Blow was born in Nottinghamshire and became a chorister of the Chapel Royal, distinguishing himself as a composer at a young age. By 1678, he was a Doctor of Music, and in 1685, was named one of the private musicians of James II. His pupils included William Croft, Jeremiah Clarke and Henry Purcell. In 1679, Blow gave over his important post as organist at Westminster Abbey to his most famous pupil, the 20-year-old Henry Purcell, but he took up the post again upon Purcell's death in 1695. In 1699, he was appointed to the newly created post of Composer to the Chapel Royal. Fourteen services and more than a hundred anthems by Blow are known. *God Spake Sometime in Visions* is one of two composed for the coronation of James II in 1685, a monarchy already doomed to failure by the King's obvious Catholicism and subsequent unpopularity which led to the "Glorious Revolution" and the establishment of a constitutional monarchy in 1688. Andrew Gant (current Organist, Choirmaster and Composer, H.M. Chapel Royal) explains:

"The coronation ended with the homage to the King, the occasion for the grandest musical statements of this or any other previous coronation, and possibly of any since. John Blow provided an awesome architectural structure in *God spake sometime in visions*, (sung while the peers paid homage to the King), the constant varying of mood, texture, speed and color perfectly reflecting the text with its moments of martial splendor, tenderness, reverence and prayerfulness. It can only be regretted that this anthem was too grand for the more modest tastes of the subsequent Stuarts and has not, to date at least, been sung at any subsequent coronation."

Because of its grand scale, 17th century style, and unusual thickness (SSAATBBB), this work is deceptively difficult and seldom performed. A famous page in Charles Burney's *History of Music* is devoted to illustrations of Blow's "crudities," those "crunchy" cross relations we now regard as an integral part of the characteristic music of the time. Blow is buried in the north aisle of Westminster Abbey.

God spake sometime in visions and said,
 I have laid help upon one that is mighty.
 I have found David my servant,
 with my holy oil have I anointed him.
 My hand shall hold him fast,
 and my arm shall strengthen him.
 The enemy shall not be able to do him violence,
 the son of wickedness shall not hurt him.
 I will smite down his foes before his face,
 and plague them that hate him.
 But my faithfulness and my mercy shall be with him,
 and in my name shall his horn be exalted.
 I will set his dominion also in the sea,
 and his right hand in the floods.
 He shall cry unto me, Thou art my father, my God,
 and my strong salvation.
 And I will make him my firstborn,
 higher than the kings of the earth.
 My mercy will I keep for him for evermore,
 and my cov'nant shall stand fast with him for evermore.
 His seed also will I make to endure for ever,
 and his throne as the days of heaven.
 Amen, alleluia.

The core work of tonight's program was created as a true collaboration between poet and composer. **Eric Whitacre** has become one of America's youngest, widely commissioned, published and performed choral and symphonic composers, and an accomplished conductor and clinician. He received his M.M. in composition from the Juilliard School, studying with John Corigliano and David Diamond. Whitacre has received composition awards from ASCAP, the Barlow International Foundation and the American Composers Forum. His *Cloudburst*, for mixed chorus, piano, hand bells and percussion, received first prize in the American Choral Directors Association's "Composers of the Future" competition. Most recently his "virtual choir" YouTube performances have gained him international popular acclaim.

On his website, Whitacre provides these program notes for *Leonardo Dreams of His Flying Machine*:

"Charles Anthony Silvestri is not only a brilliant poet, teacher and historian, he is a consummate choral singer blessed with a beautiful tenor voice. When Dr. Gene Brooks called and asked me to write the 2001 Raymond C. Brock Commission (for ACDA), I could think of no other author whose words I would rather set.

We started with a simple concept: what would it sound like if Leonardo DaVinci were dreaming? And more specifically, what kind of music would fill the mind of such a genius? The drama would tell the story of Leonardo being tormented by the calling of the air, tortured to such degree that his only recourse was to solve the riddle and figure out how to fly.

We approached the piece as if we were writing an opera brève. Charles (Tony to his friends) would supply me with draft after draft of revised 'libretti', and I in turn would show him the musical fragments I had written. Tony would then begin to mold the texts into beautiful phrases

and gestures as if he were a Renaissance poet, and I constantly refined my music to match the ancient, elegant style of his words. I think in the end we achieved a fascinating balance, an exotic hybrid of old and new.

Leonardo Dreams of His Flying Machine is the second in a planned cycle of element works (the first, *Cloudburst*, coincidentally, was completed nine years earlier to the day). It is dedicated with much love and respect to my publisher, the radiant and elegant Ms. Gunilla Luboff.”

Leonardo dreams of his flying machine,
Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry a man up into the sun...

And as he's dreaming the heavens call him,
Softly whispering their siren-song:
“*Leonardo. Leonardo, vieni a volare.*”

*L'uomo colle sua congegiate e grandi ale,
facciendo forza contro alla resistente aria.*

As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise...

And as he dreams, again the call,
The very air itself gives voice:
“*Leonardo. Leonardo, vieni a volare.*”

Vicina all'elemento del fuoco...
Scratching quill on crumpled paper
(*Rete, canna, filo, carta.*)
Images of wing and frame and fabric
fastened tightly.
...*sulla suprema sottile aria.*

As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself,
Takes one last breath,
and leaps!!

“*Leonardo, Vieni á Volare! Leonardo, Sognare!*” “Leonardo, come fly! Leonardo, Dream!”

“Leonardo. Leonardo, come fly.”

A man with wings large enough
and duly connected,
might learn to overcome the resistance of the air.

“Leonardo. Leonardo, come fly.”

Close to the sphere of elemental fire...
(Net, cane, thread, paper.)

...in the highest and rarest atmosphere.

The Chamber Singers recently performed the Baroque oratorio *Jephte* by Giacomo Carissimi. Carissimi was a teacher and *maestro di cappella* for most of his life at the German College in Rome and at the college's church of Sant'Apollinare. He worked extensively with the growing Congregation of the Oratory organized by Philip Neri in the 1540s to convert the common people with informal "spiritual exercises," such as dramatizations of Bible stories. The community and its spiritual exercises were soon named for the prayer hall (Italian Oratorio). *Jephte*, Carissimi's masterpiece of this early oratorio form, concludes with this chorus, one of the most beautiful laments in music history. According to the story from the book of Judges, Jephthe pledges to God to sacrifice the first thing he sees upon his return from battle in exchange for victory. He is greeted on his triumphant return by his beloved daughter, who agrees to be put to death after he grants her wish to spend time in the mountains with her handmaidens, lamenting her virginity.

Plorate filii Israel,	Weep ye children of Israel,
plorate omnes virgins	weep all ye virgins,
et filiam Jepthe	and lament the only-begotten
unigenitam in carmine	daughter of Jephthe
doloris lamentamini.	in a song of sorrow.

Ko Matsushita takes a multifaceted approach to choral music by conducting, composing and teaching. His works are performed by a large number of choirs from all over the world. In response to the recent horrible earthquake and tsunami, he worked with The Choir Project's Dr. Marian Dolan and the Dutch ensemble "Wishful Singing" to develop the "Sing for Japan" project. Choirs from all over the world come together to donate to Japanese quake victims via the International Red Cross or other charities, and choose a work of Matsushita's to perform. We think the beautiful "vision" of cherry blossoms depicted in this most famous of Japanese folksongs, *Sakura*, beautifully arranged by the composer, provides a vision of hope. For more on the "Sing for Japan" project, visit: www.thechoirproject.org/sing4japan/

Sakura sakura	Cherry blossoms, cherry blossoms,
Yayoi no sorawa	Across the spring sky,
Mi-watasu kagiri	As far as you can see.
Kasumi ka kumo ka	Is it a mist, or clouds?
Nioi zo izuru	Fragrant in the air.
Izaya izaya	Come now, come,
Mini yukan	Let's look, at last!

Sakura sakura	Cherry blossoms, cherry blossoms,
Noyama mo sato mo	On meadow-hills and mountains
Mi-watasu kagiri	As far as you can see.
Kasumi ka kumo ka	Is it a mist, or clouds?
Asahi ni niou	Fragrant in the morning sun.
Sakura sakura	Cherry blossoms, cherry blossoms,
Hanazakari	Flowers in full bloom.

J. Eric Roper is completing his sophomore year at New Providence High School, where in addition to following a rigorous academic schedule, he performs with the Marching Band, Jazz Choir, Men's Ensemble and Chorale. This spring he performed with all four groups at Disney World and Universal Studios City Walk. He is excited to have been a member of Harmonium since January. At Grace

Church, he sings in the Gargoyles, a young men's acapella group. Eric also performed in NPHS' fall play, *The Love of Three Oranges*, and the spring musical, *Bye Bye Birdie*. When Eric is not being musical, he can be found building furniture, drawing or mowing the lawn.

Eric has the following comments about *The Shadow of Yorkshire*:

“When I read the poem by Wordsworth, I immediately heard the melody in my head. It was the first piece that I composed for a chorus and it was harder than I thought it was going to be, because after the initial inspiration, I had to figure out the rest. I wanted to audience to feel the way I felt about this poem. I had fun composing for Harmonium, because I knew that if I wrote an intricate melody they would be able to perform it well – it was composing without limits.”

Dark and more dark the shades of evening fell;
 The wished-for point was reached--but at an hour
 When little could be gained from that rich dower
 Of prospect, whereof many thousands tell.
 Yet did the glowing west with marvelous power
 Salute us; there stood Indian citadel,
 Temple of Greece, and minster with its tow'r
 Substantially expressed--a place for bell
 Or clock to toll from! Many a tempting isle,
 With groves that never were imagined, lay
 'Mid seas how steadfast!
 Objects all for the eye of silent rapture;
 But we felt the while we should forget them;
 They are of the sky,
 And from our earthly memory fade away.

Heinrich Schütz brought the new Italian style of his teacher Gabrieli back to Germany. His large-scale choral works are Venetian and many-choired, his text painting and counterpoint masterful. As well as large double and triple chorus works, he wrote smaller but no less profound works for the reduced forces necessitated by the devastation of the 30 Years' War. *Saul, Saul, was verfolgst du mich* (SWV 415) was published in Dresden as part of the *Symphoniae Sacrae III* collection of 1650. It depicts the dramatic moment in which the apostle Paul is converted on the road to Damascus.

Saul, Saul, was verfolgst du mich?
 Es wird dir schwer werden,
 wider den Stachel zu löcken.

Saul, Saul, why do you persecute me?
 It will be hard for you
 to kick against the thorns.

Tim Laciano is a senior at New Providence High School. He has studied piano for eleven years and oboe for nine. He is currently studying piano with Mr. Kenneth Hess, who is also his sponsor for this contest, and oboe with Mrs. Nora Palmieri. A vocalist and pitched percussionist as well, he is a member of his school's Concert Band, Jazz Band, Symphony Orchestra, Men's Choir, and Jazz Choir, a Drum Major of the regional champion Marching Band, the accompanist for the Women's Choir, and the assistant music director, rehearsal pianist, and assistant pit orchestra conductor for the spring musical theater productions. As a cast member, he played Trevor Graydon in *Thoroughly Modern Millie* and Albert Peterson in *Bye Bye Birdie*. Tim co-wrote and conducted incidental music for his school's 2008

fall play, *It's a Wonderful Life: A Radio Play* and arranged music for the Marching Band's 2010 field show entitled *Love & Vengeance*, featuring music from Sondheim's *Sweeney Todd*. Recently, he composed two pieces for his school's choir, the first of which he conducted for its premier in Disney World this April, and the other he will conduct at the New Providence High School graduation ceremony later this month.

As a sixth grader, Tim won first prize for musical composition at the middle school level in the statewide Parent Teacher Association's Reflections competition. *Aspiration* marks his second grand prize in the Harmonium Choral Society Choral Composition Contest, after being awarded honorable mention in 2008, runner up in 2009, and the grand prize in 2010. His second-prize-winning piece, *Virtue*, received honorable mention recognition in last year's ASCAP Morton Gould Young Composer Competition and was performed by the acclaimed professional ensemble, the Gregg Smith Singers, at their January 2010 concert in Manhattan. Tim has studied composition with Lewis Nielson and Josh Levine at Oberlin Conservatory and Daniel Ott of the Juilliard School, and he greatly appreciates all of the knowledge and support his music teachers have given him over the years. He will continue his academic and music studies at Yale University next year.

Dark lies the earth, and bright with worlds the sky:
 that soft, large, lustrous star, that first outshone,
 still holds us spelled with potent sorcery.
 Dilating, shrinking, lightening, it hath won our spirit,
 and sways it as the tides beneath the moon.
 In this hour of waning light and sound, of mystery,
 of shadowed love and beauty-veiled pow'r,
 she feels her wings: A dream! a dream!
 for at a touch 'tis gone.
 O mocking spirit! thy mere fools are we,
 unto the depths from heights celestial thrown.

Rihards Dubra is a contemporary Latvian composer born in 1964. He studied music theory and composition at the Emils Darzins Music College and the Latvian Music Academy with Juris Karlsons. In 1997, he completed his musical education in LMA with a Masters degree in composition. For several years, he was an organist at Mater Dolorosa Catholic Church in Riga and is one of the founders and leaders of the group "Schola Cantorum Riga." He also works as a music theory and composition teacher at Jurmala Music College. *Oculus non vidit* creates a mystical atmosphere by a lack of clear pulse and mantra-like phrases. The last section is aleatoric as each voice part repeats their designated pitches freely at their own pace.

Oculus non vidit,	No one has ever seen,
nec auris audivit,	no one has ever heard,
nec in cor hominis ascendit,	no human heart has ever imagined
quae praeparavit Deus his,	what God has prepared
qui diligunt illum.	for those who love him.

We follow that with a more gospel-inspired setting of the same text with *No Eye Has Seen*, by Harmonium's composer-in-residence **Mark Miller**. Known throughout the country as a dynamic music teacher, performer, and composer, Mark serves on the faculties of both Drew Theological School in

Madison, NJ and the Yale Institute of Sacred Music in New Haven, CT. Mark is also the Minister of Music at Christ Church, Summit, NJ. Mark was also the Director of Contemporary Worship at Marble Collegiate Church and the Assistant Organist at The Riverside Church, both in New York City. Mark received his Bachelor of Arts in Music from Yale University and his Master of Music in Organ Performance from Juilliard. As a composer, his music 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 since 1998, Mark has written five works for us, including the major work *Song of the Open Road* (March 2008).

No eye has seen, no ear has heard,
nor human heart conceived
what God has prepared
for those who love the Lord.

Boston's composer, conductor and teacher **Alice Parker** was first known for her arrangements and collaboration with the late **Robert Shaw**, the most respected and influential choral conductor of the century. Their early arrangements, like this one of **Stephen Foster's** *Beautiful Dreamer*, were written for The Robert Shaw Chorale (1960). Foster wrote over 200 songs, many modeled over those he heard in minstrel shows, such as *Oh! Susanna*; *De Camptown Races*, which was introduced by the Christy Minstrels (founded by Edwin P. Christy); *Jeanie with the Light Brown Hair*, for his bride; *Old Folks at Home* (Swanee River), which sold 130,000 copies its first year; and *My Old Kentucky Home*, which became Kentucky's state song in 1928.

Even though by 1853 Foster had an exclusive contract with music publisher Firth, Pond, and Company, his financial situation became unstable, due in part to the lack of copyright protection for his songs. Burdened with alcoholism and financial and personal losses in the 1860s, he focused on sentimental ballads rather than minstrel songs. Of these later songs, only *Beautiful Dreamer* (1864) achieved the status of his earlier works, and he died penniless in 1864.

Beautiful dreamer, wake unto me,
Starlight and dewdrops are waiting for thee;
Sounds of the rude world, heard in the day,
Lull'd by the moonlight, have all pass'd away.
Beautiful dreamer, queen of my song,
List¹ while I woo thee with soft melody;
Gone are the cares of life's busy throng,
Beautiful dreamer, awake unto me!

Beautiful dreamer, out on the sea,
Mermaids are chanting the wild Lorelie;
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.
Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea;
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me!

1- listen

Rollo Dilworth holds a B.S. in Music Education from Case Western Reserve University, a M.Ed. in Secondary Education from University of Missouri-St. Louis, and a D.M. in Conducting from Northwestern University. He is an active conductor, educator, and clinician who has taught choral music at the elementary, secondary, and university levels. He currently teaches at Temple University. His research interests are in the areas of African-American music and music education curriculum and instruction. Dr. Dilworth is an award-winning composer. His performing endeavors have taken him to Europe, Asia, Africa, and Australia. Dr. Matlack was introduced to “Dream Trilogy” last year when Dr. Dilworth directed the NJ Junior High All-State Chorus. Harmonium performed *The Dream Keeper* with their sponsored Neighborhood House Children’s Choir for a Black History Month program in February and in our April concert with the children. We are excited to perform the whole set of three Langston Hughes texts. Dilworth has provided the following notes:

“Langston Hughes (1902-1967) is considered one of the most prolific and powerful African-American writers in 20th century American literature. His verses often reflect the experiences that spoke directly to the societal issues of his time, including politics, religion, and racism. *The Dream Keeper* depicts the legend of a fictitious character whose role is to protect the dreams of those who are willing to hand over their deepest passions and heart-felt desires to him. The repetition found in the opening vocal phrase represents the voices of the dreamers who call upon him. The stylistic setting of the poem is rooted in blues and jazz.”

Bring me all of your dreams,
 You dreamers,
 Bring me all of your
 Heart melodies
 That I may wrap them
 In a blue cloud-cloth
 Away from the too-rough fingers
 Of the world.

The poem *Dreams* was written in the 1920s during the early period of Hughes’ career. It was during this decade that Hughes’ travels became an inspiration for his writing, whether to a local club in Harlem or a cabaret in Paris. Given the rhythmic and cultural contexts that inspired the poetry, the composer has chosen to set *Dreams* in a modal, quasi-blues style with a repetitive ostinato on the words “hold fast,” like the voices of ancestors, and lilting piano accompaniment to create a dream-like mood.

Hold fast to dreams
 For if dreams die,
 Life is a broken-winged bird
 That cannot fly.
 Hold fast to dreams
 For if dreams go,
 Life is a barren field
 Frozen with snow.

Beginning in F major, the *I Dream a World* theme is introduced by altos, and the other sections enter, layering the text and symbolically taking hold of the dream. In the middle section, the gospel mood becomes defined, the tonality shifts to D-flat major, and the singers articulate the text, “A world I dream where black or white, whatever race you be, will share the bounties of the earth, and every man is free.” The piece ends with a layered celebration chorus in D major.

I dream a world where man
 No other man will scorn,
 Where love will bless the earth
 And peace its paths adorn.
 I dream a world where all
 Will know sweet freedom's way,
 Where greed no longer saps the soul
 Nor avarice blights our day.
 A world I dream where black or white,
 Whatever race you be,
 Will share the bounties of the earth
 And every man is free,
 Where wretchedness will hang its head
 And joy, like a pearl,
 Attends the needs of all mankind,
 Of such I dream, my world!

We've had a "visionary" year, thanks to you, our loyal fans! From December's *New Earth*, through March's *Consider the Heavens*, and our collaboration with Morristown's Neighborhood House kids (April), with our upcoming AGO Convocation performance July 3, 8PM, at Calvary Church, Summit...we hope to continue to "take one last breath and LEAP!" Continue to fly with us next year! Volare!

KEEPING THE ARTS AFLOAT in this economic environment needs your help! Please consider a tax-deductible donation to Harmonium Choral Society.

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SAVE THE DATE: October 15, 2011 A Taste of Harmonium *major fundraiser*

Elegant cocktails and silent auction in the Dodge Foundation's new "green" building on Maple Ave., Morristown, followed by festive intimate dinner parties in private homes of singers and supporters. Cocktails 5PM-7PM with dinners following. Stay tuned for details. To make sure you receive an invitation, email: manager@harmonium.org. If you would like to host a dinner, contact Paul Flowerman: president@harmonium.org

Want to keep up with Harmonium's doings with friendly and fairly infrequent email reminders? Sign up at www.harmonium.org
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Harmonium's Annual New Jersey High School Student Composition Contest exists to encourage young composers and to create new repertoire. It was funded this year by several anonymous donors. The Geraldine R. Dodge Foundation has said "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." **Chorus America's 2009 Education Outreach Award** was presented to Harmonium Choral Society for this contest. This award is presented to a Chorus America

member ensemble whose education outreach program demonstrates mission-based program development, viable music education, effective management and fiscal integrity, a commitment to artistic excellence, and a collaboration that is sustainable, beneficial, and meaningful for all partners. “Most inspiringly, most of Harmonium’s past contest winners have stayed involved in music and most have continued to compose,” said Joyce Garrett, founder of the Washington Youth Choir, and the award’s presenter. “The contest engages young people, builds bridges within the education and performing arts communities in New Jersey, and contributes to the vitality of our art form.” “The exemplary leadership demonstrated by Harmonium and other deserving individuals and organizations serves as a model for all choruses as they strive for success in their communities,” said Ann Meier Baker, president and CEO of Chorus America.

This year's judges were **Anne Matlack**, the Artistic Director of Harmonium, organist, flutist and frequent choral adjudicator; **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 **Amanda Harberg**, award-winning Juilliard-educated New Jersey composer whose *Apparitions* was commissioned and premiered by Harmonium in 2009. All contestants receive written comments from the judges. The contest was coordinated by composer and Harmonium bass **Martin Sedek**. We’d like to congratulate Marty on his graduation from Montclair State University with a Masters in Composition. Two of Marty’s compositions are featured on our *Consider the Heavens* CD.

Adieu and Best Wishes to our High School Seniors:

Lindsey Kellstrom, Chatham HS, Skidmore College, 1 year in Harmonium

Gloria Bangiola, Morristown High School, Indiana University, 4 (!) years in Harmonium