

Harmonium Chamber Singers Spring 2014

Body Parts: Sacred and Profane

Dr. Anne Matlack, Artistic Director

Never Weather-Beaten Sail	Thomas Campion (1567–1620)
Osculetur me	Giovanni Pierluigi da Palestrina (1525-1594)
Willow Song	Ralph Vaughan Williams (1872-1958)
Desiderium animae (women)	George Malcolm (1917-1997)
Oculi omnium (men)	Andrew Parnell (b.1954)
<i>(Half of the group each):</i>	
A Silly Sylvan, Kissing Heav'n Born Fire	John Wilbye (1574-1638)
Take, O Take Those Lips Away	Robert Pearsall (1795-1856)
Take, O Take Those Lips Away	Matthew Harris (b. 1956)
<i>Shakespeare Songs, Book II</i>	
<i>Small groups:</i>	
O occhi manza mia	Orlando di Lasso (1532-1594)
Your Shining Eyes	Michael East (ca. 1580–1648)
Weep O Mine Eyes	John Bennet (c. 1575 – after 1614)
Si ch'io vorrei morire	Claudio Monteverdi (1567-1643)
INTERMISSION	
Since First I Saw Your Face	Thomas Ford (1580-1648)
<i>Small groups:</i>	
Four arms, Two Necks, One Wreathing	Thomas Weelkes (1576-1623)
April Is In My Mistress' Face	Thomas Morley (1558 -1603)
Jamais je n'aymerais grant home	Anon., published by Pierre Attaignant
Johnny I Hardly Knew Ye	Irish folksong, arr. Alice Parker (b. 1925)
Let Thy Merciful Ears O, Lord	Thomas Mudd (1619-1667)
Queen Jane (women) <i>Alice Allen</i>	Kentucky Folksong, arr. S. Hatfield (b. 1956)
God Be In My Head	H. Walford Davies (1869-1941)
Alouette	French folksong arr. Robert Sund (b.1942)
Lamma Badaa Yatathannaa <i>Marilyn Kitchell</i>	Trad. Muwashshah, arr. Shireen Abu-Khader
Pai duli	Russian folksong arr. Steve Sametz (b.1954)

Thomas Champion was such the Renaissance man that he attended medical school and was a practicing physician, yet was well-known in his time for his poems and treatises on poetry. In addition he wrote a music theory book, and composed *masques* and many books of *Ayres* (lute songs), some set to music by others, and some by himself. *Never Weatherbeaten Sail* is a rather spiritual song about a longing for afterlife, sometimes used as an Advent anthem. It is from *The First Booke of Ayres. Contayning Divine and Morall Songs* (about 1613).

Never weather-beaten saile more willing bent to shore,
Never tyred pilgrim's limbs affected slumber more;
Than my wearied spright now longs to flye out of my troubled brest:
O come quickly, sweetest Lord, and take my soule to rest.

Ever blooming are the joys of Heaven's Paradise.
Cold age defes not there our eares, nor vapor dims our eyes:
Glory there the sun outshines whose beams the blessed only see:
O come quickly, glorious Lord, and raise my spright to thee.

Palestrina's music is considered the gold standard for Renaissance polyphony. He is mostly known for his volumes of church music, yet his many settings of *Song of Songs* like this one straddle the sacred and secular.

1 Let him kiss me with the kiss of his mouth: for thy breasts are better than wine,
2 Smelling sweet of the best ointments. Thy name is as oil poured out:
therefore young maidens have loved thee.
3 Draw me along with you, and let us fly in the scent of your perfume. The King has brought me into his room: we will exult and be joyful in you when we think of your breasts, better than wine, all the right-minded love you.

In **Ralph Vaughan Williams** extensive career, he composed music notable for its power, nobility and expressiveness, representing, perhaps, the essence of "Englishness" (The Ralph Vaughan Williams Society). A huge influence was folk music as can be heard in the setting of *Willow Song*, one of *Three Elizabethan Part-Songs* on a Shakespeare text from *Othello* ("Desdemona's Song").

The poor soul sat sighing by a sycamore tree, Sing all a green willow;
Her hand on her bosom, her head on her knee, Sing willow, willow, willow;
The fresh streams ran by her, and mumur'd her moans
Her salt tears fell from her, & soften'd the stones;
Sing all a green willow must be my garland.

English composer, harpsichordist and organist **George Malcolm's** lovely setting of Psalm 21:2-3 is reminiscent of Mendelssohn.

You have granted him the desire his heart and have not withheld the request of his lips, and placed a crown of pure gold on his head.

Another English church musician, **Andrew Parnell**, wrote this 5-part male voice setting of Psalm 145:1 for Barry Rose and the lay-clerks of the Cathedral and Abbey Church of St. Alban.

The eyes of all wait upon thee, [O Lord]; and thou givest them their meat in due season.
Glory to Thee, O Lord. Amen.

John Wilbye was one of the most famous English madrigalists. He published two volumes, 64 madrigals total, and near perfect in artistry, like his charming *Silly Silvan*.

A silly sylvan, kissing heav'n-born fire,
Scorched his lips for his so fond desire:
I, not so fond, but gaz'd whilst such fire burned,
And all my heart straight into flames was turned.
The sylvan justly suffer'd for his kiss,
His fire was stol'n and stol'n things go amiss;
But I, alas! unjustly; for to have her,
Her heav'nly fire the gods and graces gave her.

Robert Lucas de Pearsall was an amateur composer primarily known for his vocal works. Born in Bristol, he moved to Germany and ultimately to Switzerland, where he restored a castle. He was a 19th century composer aspiring to be an English Renaissance madrigalist. This part-song sets the Shakespeare text:

Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn!
But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain!

Composer **Matthew Harris** lives in New York City, where he works as a musicologist. He studied at The Juilliard School, New England Conservatory and Harvard University, and has received numerous grants and awards. His 6 books of "Shakespeare Songs" (this is from book II) are justifiably popular with choruses. Harmonium has performed them in various concerts, his major cantata *Oceanic eyes*, and commissioned and premiered his major Christmas Oratorio, **A Child's Christmas in Wales** in 2002. Harris explains "Although *Take, O Take Those Lips Away* has traditionally been set to music as a slow lament, I gave it the driving force of a lover scorned."

Orlandus Lassus had such a beautiful singing voice as a boy that he was kidnapped three times by rival choirs. He was a chorister in Mons, Rome and Antwerp, and finally a choirmaster in Munich. His over 1200 works are international in scope, ranging from German part-songs to ribald Italian madrigals to Latin Masses and motets and French love songs. Here is one of his most famous Italian Madrigals:

Oh those eyes my lover, those golden eyelashes!
Oh resplendent as the face of the moon!
Keep me in mind, my fair delight,
Cast your eyes on me, do please me.

Michael East is another English composer from the golden age of the Renaissance madrigal.

Your shining eyes and golden hair,
Your lily-rosed lips most fair:
Your other beauties that excel,
Men cannot choose but like them well.
But when for them they say they'll die,
Believe them not, they do but lie.

John Bennet's most famous madrigal is also an homage to John Dowland, using part of Dowland's most famous piece, *Flow my Tears*, also known *Lachrymae Pavanne*.

Weep, o mine eyes and cease not,
alas, these your spring tides me thinks increase not.

O when begin you to swell so high
that I may drown me in you?

Claudio Monteverdi's nine books of madrigals document the transition from the Renaissance to the 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."

Yes, I would like to die,
now that I'm kissing, sweetheart,
the luscious lips of my darling beloved.

Ah! dear, dainty tongue,
give me so much of your liquid
that I die of delight on your breast!

Ah, my love, to this white breast
ah, crush me until I faint!
Ah mouth! Ah kisses! Ah tongue! I say again:
Yes, I would like to die!

Thomas Ford is yet another English madrigalist and lutenist to Prince Henry (Henry VIII)

Since first I saw your face I resolv'd
To honour and renown you;
If now I be disdain'd I wish
My heart had never known you.
What I that loved and you that liked,
Shall we begin to wrangle?
No, no, no! my heart is fast
And cannot disentangle.

The Sun, whose beams most glorious are,
Rejecteth no beholder,
And your sweet beauty past compare,
Made my poor eyes the bolder:
Where beauty moves and wit delights,
And signs of kindness bind me,
There, oh there! Where e'er I go
I leave my heart behind me.

Thomas Weelkes was organist at both Winchester College and Chichester Cathedral, and famed as a composer of both madrigals and sacred music.

Four arms, two necks, one wreathing, Two pair of lips, one breathing. Fa la la.
Two hearts that multiply Sighs interchangeably. Fa la la.

Thomas Morley was an English composer, theorist, editor and organist of the Renaissance, and the foremost member of the English Madrigal School. This is one of his most famous madrigals, comparing each body part of the beloved to a month of the year.

April is in my mistress' face, And July in her eyes hath place;
Within her bosom is September, But in her heart a cold December.

Pierre Attaignant (c. 1494 –c. 1552) was a French music printer, active in Paris who published numerous chansons by the likes of Certon, Sermisy, Janequin, and anonymous others.

I will never love a tall man, I will love a little man, the little man hugs you tight: You said I should die of it,
Lying, tiresome girl that you are!

THE FOLLOWING NOTES FROM CONCORA (Connecticut Choral Artists):

One of the greatest of our American voices is Boston-born composer-conductor-teacher **Alice Parker**, whose fine arrangements (many with Robert Shaw) of folk songs, hymns, and spirituals form the core of many a choral library in this country and around the world. Robert Shaw said of Parker that "...she possesses a rare and creative musical intelligence."

Parker's creative instinct is evident in her 1969 arrangement of the traditional Irish folk song Johnny, I Hardly Knew Ye. This tune may be most familiar to American audiences as "When Johnny Comes Marching Home," first published in 1863 by Irish-American Union Army bandmaster Patrick S. Gilmore (1829-1892) and widely sung in this country during and after the Civil War.

The tune, had been around for decades, however, having emerged from the Irish folk tradition. It became one of the best-known war protest songs of the 19th century, first during the Crimean War of the 1850s and later during the Spanish-American War. The first line of the text may refer to the town of Athy in County Kildare whence many soldiers traveled to fight for British interests in the Crimea. The lyrics were included in an 1881 collection of Irish poetry and ballads with this note: "This is a modern street ballad, as will be seen from the use of the word 'skedaddle,' which was one of the inventions of the American war, and has a strong and graphic humor in spite, or perhaps for the reason, of its uncouth rudeness."

In stark contrast to the joyous welcome that the Civil War "Johnny" receives, the Crimean War "Johnny" who returns to the streets of Athy is met by his sweetheart, who is shocked by the extent of the wounds which render her lover almost unrecognizable.

While goin' the road to sweet Athy, A stick in me hand and a drop in me eye
A doleful damsel I heard cry, Johnny, I hardly knew ye.

Refrain: With your drums and guns and guns and drums The enemy nearly slew ye
Oh my darling dear, Ye look so queer Faith, Johnny I hardly knew ye.

Where are your eyes that looked so mild When my heart you so beguil'd
Why did ye skedaddle from me and the child Why, Johnny, I hardly knew ye.

Where are the legs with which you run When you went for to carry a gun
Indeed your dancing days are done, Why, Johnny, I hardly knew ye.

I'm happy for to see ye home All from the island of Sulloon [Ceylon]
So low in flesh, so high in bone, Faith, Johnny I hardly knew ye.

This motet **Let Thy Merciful Ears** was originally attributed to Thomas Weelkes.

Let thy merciful ears, O Lord,
be open to the prayers of thy humble servants;
and that they may obtain their petitions
make them to ask such things as shall please thee;
through Jesus Christ our Lord, our Lord, Amen.

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 Kwaguilt chief Jimmy Sewid. He is a recognized leader in multiculturalism and musical folklore. He explains: "Queen Jane" is Jane Seymour, the third and most beloved wife of Henry VIII, who died giving birth to the short-lived Edward VI. The

ballad adheres to the inaccurate but enduring tradition of a Caesarean delivery, and traveled to America where it settled in the isolated Kentucky hills, and developed into a version of its own.”

Queen Jane was in labour six days and some more.
The women grew weary, and the midwives gave o'er.
Oh women, kind women I take you to be,
Pierce my right side open, and save my baby.
Oh no, said the women, that never shall be.
King Henry, he will reach you in the hour of your need.
King Henry came riding, he knelt by her bed.
What's the matter with my flower makes her eyes grow so red?
Oh Henry, kind Henry, pray listen to me.
Pierce my right side open and save my baby.
Oh no, said King Henry, that never shall be.
I should lose my fair flower for to save her baby.
Queen Jane she turned over. She fell in a swoond.
They pierced her right side open, and the baby was found.
So black was the morning, so yellow the bed,
So costly were the white clothes they wrapped round her head.
Six men went before her, six men bore her along.
King Henry followed after with his black mourning on.
King Henry, he wept til his hands were wrung sore.
The flower of England shall flourish no more. – Traditional

Sir Henry Walford Davies KCVO OBE was a British composer, who held the title Master of the King's Musick from 1934 until 1941.

God be in my head, And in my understanding; God be in mine eyes, And in my looking;
God be in my mouth, And in my speaking; God be in my heart, And in my thinking;
God be at mine end, And at my departing.

Robert Sund is an accomplished Swedish conductor, second bass, and composer who studied with Eric Ericsson. He teaches conducting at the Academy of Music in Stockholm and conducts the award-winning men's chorus, *Orphei Drangar*. His setting of the French-Canadian children's playsong, **Alouette**, exploits many styles from madrigal to jazz, Romantic to mini-fugue.

Lark, lovely lark, I am going to pluck you.
I am going to pluck your head.... and the mouth...and the nose.... and the eyes.

The Arabic song, *Lamma Bada Yatathanna*, is an ancient muwashshah, a genre of secular music from Moorish Spain, arranged by Palestinian/Jordanian choral conductor Shireen Abu-Kader. The basses (“dum-tak”) take the role of the drum in this complex *samai* rhythm, of 10 beats to a measure, 3+2=2+3. When whom I love started to sway/Oh night, oh my eye!/My lover's beauty enamored me/ through a wink which captured me./ When she swayed her body looked like a bent branch.
Oh my luck! Oh my confusion! /Who will have mercy on my yearnings, but the sovereign of beauty.

Steven Sametz is Professor of Music and Director of Choral Activities at Lehigh University and also serves as artistic director for the elite *a cappella* ensemble, *The Princeton Singers*. **Pai duli** is a joyful tongue-twister of a song, popular with the Yale Russian chorus, who inspired this arrangement.
Do I go in or do I go out? Yes! I'll go through the field, yes! I'll go through the big field.
Do I pick grapes? Yes! I'll pick each little berry from the ground.. Are they for me, these berries? Yes!
I'll gather flowers from the field to make garlands. I fall to my knees. I am looking for the youngest one, yes! I see the youngest one, yes! Say something, say sweetheart, Say if you love me or not. I love you or maybe I don't, yes! I can't take my eyes off you!

The Harmonium Chamber Singers are 24 of the most advanced members of Harmonium Choral Society, a 100-voice auditioned community choir of singers ranging in age from 15 to 80, including a large number of music educators. Named Outstanding Arts Organization in 1998 by the Arts Council of the Morris Area, Harmonium is dedicated to performing a diverse repertoire at a high artistic level, and increasing community appreciation of choral music through concerts, education and outreach. The Chamber Singers specialize in unaccompanied repertoire with special emphasis on the Renaissance and twentieth century works.

SOPRANOS: Linda Clark, Rachel Clark, Marjorie Cornell, Marilyn Kitchell, Kathy Ornstein, Laura Winslow

ALTOS: Alice Allen, Emilie Bishop, Mariam Bora, Alyssa Casazza, Diane Pivarnik, Beth Shirley, Joan Tracy, Kim Williams

TENORS: Robert Emmerich, Holland Jancaitis, P. J. Livesey, Jake Sachs, Ken Short

BASSES: George Aronson, J. Scott Jones, John Lamb, Andy Moody, Ted Roper,

Dr. Anne Matlack holds degrees from Yale University and the College-Conservatory of Music (University of Cincinnati.) She has been Artistic Director of Harmonium Choral Society, recognized for its musical excellence and innovative programming, since 1987. She is music director at Grace Episcopal Church in Madison, NJ and Repertoire and Standards Chair for Community Choirs for NJ ACDA. Dr. Matlack is active as an adjudicator and clinician and has conducted choirs at Yale, Lafayette College, and Rutgers University. She is the 2003 recipient of the Arts Council of the Morris Area's Outstanding Professional in the Arts Award, and in 2012 was honored to be a "Great Conversationalist" for the Arts Council's Annual Benefit.

Friday Lenten Organ Recital 12:15-12:45 p.m. April 11

Anne Matlack, Eric Stroud and friends pedals and keyboard projected! *FREE. Lunch follows (\$6)*

Choral Musicianship Workshops

Sunday, April 27, 2014 How You Sing is What You Get Clinician: Judith Nicosia

Sunday, May 4, 2014 Introduction to Music Mind Games Clinician: Elizabeth Cunha

2:00 - 5:00 p.m. Grace Episcopal Church, 4 Madison Avenue, Madison

Register NOW for one or both (discount), NJ teacher certification hours available www.harmonium.org

Mahler's Second Symphony "Resurrection"

With the New Jersey Festival Orchestra, David Wroe, conductor

Saturday, May 31, 2014 at 7:00 p.m., The Presbyterian Church, Westfield

Sunday, June 1, 2014 at 3:00 p.m., Ridge Performing Arts Center, Basking Ridge www.njfestivalorchestra.org

Visiting Choir from England: The Harry Ensemble

an exciting new choral ensemble promoting British music including works by Rutter, Finzi and Harry.

Friday May 16, 7:30 p.m. freewill donation at the door

Harmonium Choral Society: Sing a New Song

Featuring the Bach motet *Singet dem Herrn* and an eclectic selection of works about singing, including the winners of the 17th annual High School Student Composition Contest

Saturday June 7, 2014 & Sunday June 8, 2014 7:30 p.m. Tickets \$25/\$20

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