



SING A NEW SONG: PROGRAM NOTES

June 7 & 8, 2014

Musica animam tangens Serce mi każe	Joshua Shank (b. 1980) Mikołaj Gomółka (1535- c. 1609)
Musick's Empire Il Piacere	Lloyd Pfautsch (1921-2003) Giovanni Gastoldi (c. 1554-1609)
Music, Spread Thy Voice Around <i>Sarah Hunter</i> Singet dem Herrn ein Neues Lied	G.F. Handel (1685-1759) J.S. Bach (1685-1750)
How Can I Keep from Singing? <i>Mickey McGrath</i> Hard Times <i>Mia Kissil Hewitt</i>	Martin Sedek (b. 1985) Stephen Foster (1826-1864) arr. Craig Hella Johnson (b. 1962)

To Hear Men Sing The Willow Song Voice of the River	Michael East (c. 1580–1648) Ralph Vaughan Williams (1872-1958) Matthew Orlovich (b. 1970)
CHAMBER SINGERS	
Musica Dei Donum Optimi (Grand Prize Winner)	Fraser Weist (b. 1995)
Music to Hear Music to Hear Shall I Compare Thee to a Summer's Day? Is It for Fear to Wet a Widow's Eye? <i>Donna Ward</i> Sigh No More, Ladies, Sigh No More Blow, Blow, Thou Winter Wind	George Shearing (1919-2011)
Canary in a Coal Mine	Stephen Hatfield (b. 1956)
Son de la Loma Yo Le Canto Todo El Día	Miguel Matamoros (1894-1971) arr. José Castillo David Brunner (b. 1953)

Joan Tracy, piano Joe Keefe, percussion team leader Devin Maguire, bass

Let us celebrate music; let us celebrate singing! Let us dig our teeth into Bach's motet, which has more notes than all of the rest of the concert! Let us celebrate young composers and new music as well as feel connected to those that sang hundreds of years before us. Let us (in the words of Stephen Hatfield) "Keep the world alive—that's a world where people are singing!"

Born in 1980, **Joshua Shank** is quickly becoming recognized as a talented and innovative young composer whose music has been widely performed by high school and professional ensembles alike. He received his undergraduate degree in Vocal Music Education from Luther College in Decorah, IA. In 2002, Joshua became the youngest composer ever awarded the Raymond W. Brock Student Composition Award by the American Choral Directors Association. The winning piece, *Musica animam tangens* (written at the age of 20), was premiered at the 2003 ACDA National Convention. The work was performed by the US Air Force Singing Sergeants at Avery Fisher Hall and dedicated to Weston Noble. It has elements of an orchestra tuning up, exploits the overtone series and works well with a large ensemble in a large space. The poet, Ryan Newstrom, is a graduate of Luther College in Iowa and a full-time high school vocal music teacher and free-lance poet.

Musica animam tangens

Maria vitae effundens

Flumina cor liberantia

Omnnes amore amantia

Musica sonans resonans

Implens meam essentiam

Meam inundat animam

Velut fluctibus montem submersum

Ut tangam Deum.

Music touching the soul:

Mary pours forth

rivers freeing the heart,

caring for all with love.

Music sounding, resounding,

filling my essence:

it overwhelms my soul

like a mountain submerged in the waves,

so that I might touch God.

Music in the chapel in Krakow of King Sigismund the Elder (1506-1548) and his successors included an influential collegium of fine singers and began the Golden Age of Polish Renaissance music. **Mikołaj Gomółka's** *Serce mi każe* is a setting of the first verse of Psalm 45. It was first printed in Krakow in 1580 in a collection that included 150 psalm settings in metrical translations of high literary value by the Polish poet Jan Kochnowski, and intended for use (according to the dedication) "by plain home-folk."

Serce mi każe śpiewać panu swemu,

A sercu język posłuszny pełnemu

Odbiera słowa i nowy rym dzieje

Ledwie tak prędko pisarz pismo leje.

My heart is compelling me to sing to my Lord,

and the tongue is obedient to the heart

and receives words and makes new rhymes

faster than the poet is able to put them in writing.

Musick's Empire sets a wonderful poem by Andrew Marvell (1621-1678) by one of America's most under-appreciated composers, **Lloyd Pfautsch**, longtime professor of sacred music and director of choral activities at Southern Methodist University. Pfautsch was very widely published, especially his church anthems, and a well-respected teacher. Born in Washington, MO, Pfautsch graduated from Elmhurst College in Illinois and received master's degrees in divinity and sacred music from Union Theological Seminary in New York. He was ordained a minister in the Evangelical and Reformed Church (later part of the United Church of Christ), but turned down a pastorate to pursue music. A gifted bass-baritone, he sang with the Robert Shaw

Chorale (in which he met his wife) and the NBC radio chorus during his graduate studies, and he sang the title role in Mendelssohn's *Elijah* in performances throughout the country. *Musick's Empire* is set in the Dorian mode and makes wonderful use of text painting—the pairing of words and music. It was written in 1968 for the dedication of the Fine Arts Center at State College of Arkansas and remains a well-loved part of the choral repertoire.

First was the World as one great Cymbal made,
Where Jaring Windes to infant Nature plaid.
All Musick was a solitary sound,
To hollow Rocks and murm'ring Fountains bound.

Jubal¹ first made the wilder Notes agree;
And Jubal tun'd Musick's Jubilee:
He call'd the Ecchoes from their sullen Cell,
And built the Organs City where they dwell.

Each sought a consort in that lovely place;
And Virgin Trebles wed the manly Base.
From whence the Progeny of numbers new
Into harmonious Colonies withdrew.

Some to the Lute, some to the Viol went,
And others chose the Cornet eloquent.
These practicing the Wind, and those the Wire,
To sing Men's Triumphs, or in Heaven's quire.

Then Musick, the Mosaique of the Air,
Did of all these a Solemn noise prepare:
With which She gain'd the Empire of the Ear,
Including all between the Earth and Sphear.

Victorious sounds! yet here your Homage do
Unto a gentler Conqueror than you;
Who though He flies the Musick of his praise,
Would with you Heavens Hallelujahs raise.

1- the father of music

The *Balletti a Cinque Voci* of **Giovanni Giacomo Gastoldi**, published in Venice in 1591, were the “best sellers” of 16th-century Italy, reprinted numerous times in Italy and exported to other countries, greatly influencing the likes of Thomas Morley in England. Simple, cheerful music with *fa la la* refrains, their dance-ability certainly added to their appeal, as evident in *Il Piacere*.

Al piacer a la gioia
Con noi ognun sia intento
Se vuol esser contento

To pleasure with joy,
with us everyone is busy:
if you want to be happy...

Di cantare siam vaghi

We wish to sing

E mai sonar cessiamo and we never stop playing music:
Mangiam, beviam, giochiamo we eat, we drink, we play...

Music, Spread Thy Voice Around is from **Handel's** oratorio *Solomon*, Act Three, in which the Queen of Sheba visits Solomon's court and is entertained with a "lulling" musical masque. *Solomon* was written in 1748 and premiered in 1749. Historian Paul Henry Lang writes:

Solomon was widely recognized by commentators of the day as a eulogy for Georgian England, with the just and wise King Solomon representing King George II and the mighty, prosperous kingdom of Israel reflecting the similarly happy state of England at the time of the work's premiere.

Sweep, sweep the string, to soothe the royal fair,
And rouse each passion with th'alternate air.

Music, spread thy voice around,
Sweetly flow the lulling sound.

Johann Sebastian Bach came from such a musical family that the name "Bach" (which actually means "brook") came to be synonymous with "musician." He was also a boy soprano, and absorbed the music of his predecessors from his teachers, including his father, a town musician in Eisenach. In 1736, Bach pointed out in one of his lengthy complaints to the Leipzig authorities that compared with "routine" motets, the concerted pieces he performed with his select choir "which are mostly of my own composition" are extremely hard and intricate. There are six extant motets, assumed to be from the Leipzig period, although he most likely wrote more. When I first performed *Singet dem Herrn ein Neues Lied*, scholarship said it was the only motet not written for a funeral, but probably for New Year's or for the Leipzig city and university festival celebrating the birthday of King August, who visited the town after having survived an illness. But the late British Bach scholar Steve Daw believes that Bach wrote *Singet dem Herrn* for a memorial service for the Queen of Poland, who spent the last thirty years of her life in exile from the Polish court after she, unlike her husband, refused to renounce Lutheranism for Roman Catholicism. She was considered by many Protestants to be a Lutheran martyr. Bach uses a chorale tune and repetition of the words "Wohl dem, der sich nur steif und fest auf dich und deine Huld verläßt" ("happy is the man who firmly and steadfastly abandons himself to You and Your grace").

The first section begins with a free double choir alternatim on Psalm 149, vs. 1-3. One choir exhorts the other to "sing to the Lord a new song" and the second choir responds with melismatic jubilation. The text painting includes the repetition of the word "singet" more than 50 times, a long melisma on "Reihen" (dances) and the timpani-like motive for "Pauken" (drums). This free section overlaps into the beginning of a joyful fugue on "die kinder Zion sind fröhlich" until all voices have joined the fugue.

The second section is based on a chorale tune by Johann Gramann, "Nun lob, mein Seel, den Herren," the tune of which calls to mind "Old Hundredth" or the Doxology tune. The choirs are much more distinct with less overlap, as the second choir sings the chorale phrases and the first choir interrupts with free responses to it. The third section, Psalm 150, verse 2, "Lobet den Herrn in seinen Taten..." continues alternating choirs, leading to the final fugue in which both choirs

sing together (8 parts move to 4 parts) to illustrate the text “Alles was Odem hat...” (“Everything that hath breath, praise the Lord”), ending with a joyous alleluia.

This motet was the first work of Bach’s that Mozart ever heard; his reaction was documented by an eyewitness:

...Hardly had the choir sung a few measures when Mozart sat up, startled; a few measures more and he called out: “What is this?” And now his whole soul seemed to be in his ears. When the singing was finished he cried out, full of joy: “Now, there is something one can learn from!”... There was, however, no score of these songs; so he had the parts given to him...sat himself down...and did not get up again until he had looked through everything of Sebastian Bach’s that was there...

Singet dem Herrn ein neues Lied!
Die Gemeinde der Heiligen
sollen ihn loben,
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich
über ihrem Könige.
Sie sollen loben seinen Namen im Reihem,
mit Pauken und Harfen sollen sie ihm spielen.

Sing to the Lord a new song!
The congregation of the saints
shall praise Him,
Israel rejoices in Him who hath created it.
Let the children of Zion
be joyful in their King.
Let them praise His name in dances,
with drums and harps let them play to Him.

Chorale (Choir 2)

Wie sich ein Vat'r erbarmet
Üb'r seine junge Kindlein klein:
So tut der Herr uns Armen,
so wir ihn kindlich
fürchten rein.
Er kennt das arme Gemächte,
Gott weiß, wir sind nur Staub.
Gleichwie das Gras vom Rechen,
Ein Blum und fallendes Laub,
Der Wind nur drüber wehet,
so ist es nimmer da:
Also der Mensch vergehet,
Sein End, das ist ihm nah.

As a father hath mercy
upon his young children:
so does the Lord with us poor ones,
when we fear Him with pure
and childlike hearts.
He knows his poor creatures;
God knows we are but dust.
Just as the grass that is mowed,
a flower or a falling leaf,
the wind only blows over it,
and it is no longer there;
so also man passes away,
his end is near to him.

Aria (Choir 1)

Gott, nimm dich ferner unser an!
Denn ohne dich ist nichts getan
mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
und trägt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt!

God, take us to Yourself from now on!
For without You we can accomplish nothing
with all of our belongings.
Therefore be our protection and light,
and if our hope does not deceive us,
You will make it happen in the future.
Happy is the man who firmly and steadfastly
abandons himself to You and Your grace!

Lobet den Herrn in seinen Taten,
loben ihn in seiner großen Herrlichkeit.
Alles was Odem hat, lobe den Herrn,
Halleluja!

Praise the Lord in His works,
praise Him in His great glory.
Everything that hath breath, praise the Lord,
Hallelujah!

Composer and conductor **Martin A. Sedek** is an award-winning voice in the world of choral and orchestral music, educated at Berklee College of Music in Boston (B.M., Composition) and Montclair State University (M.M.) where he studied composition and choral conducting. Martin has studied composition with Robert Livingston Aldridge, Matthew Harris and Tarik O'Regan with additional studies with Steven Stucky, Chen Yi, and Steven Sametz; and conducting with David Callahan and Julius Williams, with additional studies with William Weinert, Craig Hella Johnson, and Heather J. Buchanan. Martin is Composer-in-Residence at Harmonium and the Baldwin Festival Chorus of NYC and is currently the Music Director and Conductor of the Choral Art Society of NJ in Westfield. As a member of the choral and theory faculties at Montclair State University's Cali School of Music, Martin serves as Assistant Conductor for choirs and Visiting Professor of Music Theory. Composition awards include Boston's Kalistos Ensemble, Ithaca College School of Music Choral Composition Contest, and Society of Composers International. He is currently a Ph.D. candidate in composition at Rutgers University's Mason Gross School of the Arts, where he studies with Tarik O'Regan.

Martin explains:

I took a different approach to setting the text for *How Can I Keep from Singing?*, as composers often do when dealing with a text that is set quite often. Many settings focus on the joyful and fun aspect of singing, yet to me, the original poem has a different atmosphere: there is mention of many negative things, 'earth's lamentation', 'the tumult and strife', 'my joys and comforts die' - to me, this is a song about singing as a necessity, as a basic tool of the human condition to provide comfort and peace. Consequently, this will likely be an 'unusual' setting, as the music hints at uncertainty rather than joy, an uncertainty often found in life, which is ultimately assuaged by a joyous chorus in a hymn-style fortissimo. The rhetorical question in the title provides a fascinating opportunity for the music and the singers to offer an answer.

My life flows on in endless song,
Above earth's lamentation,
I hear the sweet though far off hymn
That hails a new creation.

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

No storm can shake my inmost calm
While to that refuge clinging;
And day by day this pathway smoothes,
How can I keep from singing?

Stephen Foster was known as “The Father of American Song” and penned some early “hits” like “Oh! Susanna,” “My Old Kentucky Home,” and popular minstrel songs like “Camptown Races.” He wrote over 200 songs, but because of limited copyright laws, he died in poverty. *Hard Times* was published in 1854, the same year as “Jeanie with the Light Brown Hair,” and is prescient in exhorting us to count our blessings and remember the poor. **Craig Hella Johnson** is one of the most influential figures in choral music today. Educated at St. Olaf, Juilliard, the University of Illinois, and Yale, this dynamic conductor and composer founded his Grammy-winning ensemble *Conspirare* in 1991. A distinctive aspect of Johnson’s programming is his signature “collage” style: through composed programs that marry music and poetry in a seamless blend of sacred and secular, classical and popular, old and new. Many of these arrangements are now published, such as this setting of *Hard Times*.

Let us pause in life's pleasures and count its many tears,
While we all sup sorrow with the poor.
There's a song that will linger forever in our ears;
Oh hard times, come again no more.

'Tis the song, the sigh of the weary,
Hard times, hard times, come again no more.
Many days you have lingered around my cabin door;
Oh hard times, come again no more.

While we seek mirth and beauty and music light and gay,
There are frail forms fainting at the door;
Though their voices are silent, their pleading looks will say
Oh hard times, come again no more.

There's a pale drooping maiden who toils her life away,
With a worn heart whose better days are o'er:
Though her voice would be merry, 'tis sighing all the day,
Oh hard times, come again no more.

'Tis a sigh that is wafted across the troubled wave,
'Tis a wail that is heard upon the shore.
'Tis a dirge that is murmured around the lowly grave,
Oh hard times, come again no more.

Michael East is an English composer from the golden age of the Renaissance madrigal. *To Hear Men Sing* exhibits a double-negative kind of logic—music is too dangerous in that it is too pleasing! The madrigal has a typical interplay between the two upper equal soprano parts.

To hear men sing, I care not,
by them I fear no leasing¹,
hear women sing I dare not,
their voices are so pleasing.
For she that better singeth,
the greater danger bringeth.

1- lying

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). Folk music was a huge influence, as can be heard in the setting of *The 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 murmur'd her moans;
Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the stones;
Sing willow, willow, willow,
Sing all a green willow must be my garland.

Matthew Orlovich is a graduate of the University of Sydney in Australia, whose many commissions and compositions include choral, chamber and orchestral works. His orchestral score *The Monkey's Bridge* won the 1995 Australian Broadcasting Corporation Composer's Competition. A choral singer himself, Orlovich's choral works reflect his love of language and evocative texts. He often juxtaposes complementary texts from different sources, such as Victor Carell's *Voice of the River*, which addresses "love" in its many forms, and the medieval chant text *Jesu Dulcis Memoria*.

You are the voice of the river,
flowing to the sea.
You are the hymn of the trees,
trembling, vibrant in the breeze;
you are love.

You are the morning sunlight,
rippling, smiling over the world.
You are a moment divine,
compelling, heady, fragrant wine;
you are love.

You are the hope and the life,
breathless, fecund¹, golden warmth.
You are a song from the heart,
poignant, radiant, melodious art;
you are love.

Jesu, decus angelicum,	Jesus, glory of the Angels,
in aure dulce canticum,	Thou art a sweet canticle to the ear,
in ore mel mirificum,	wondrous honey to the mouth,
in corde nectar caelicum.	heavenly nectar to the heart.

O Jesu mi dulcissime, spes suspirantis animae; Te quaerunt piae lacrimae, Te clamor mentis intimae.	O my most sweet Jesus, the hope of my sighing soul; loving tears and the cry of my inmost mind seek after Thee.
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Jesu, flos Matris Virginis, amor nostrae dulcedinis, Tibi laus, honor nominis, regnum beatitudinis.	Jesus, flower of the Virgin Mother, love of our sweetness, to Thee be praise, honor of name, kingdom of blessedness.
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1- fertile

Fraser Weist is a senior at Westfield High School. He has been writing music since he was 12, when his love for video game soundtracks like Super Mario Brothers got him to try writing his own tunes. In October 2013, Fraser was selected as a 2014 YoungArts finalist, one of 171 finalists chosen out of 11,000 total applicants. At YoungArts Week in January 2014, he conducted his piece *Wind of the Western Sea* (last year's Harmonium winning composition) at the New World Center with members of the Miami Grand Opera. Fraser also starred earlier this year in his high school's production of the oddball Sondheim musical *Anyone Can Whistle*. He is incredibly honored to have been fortunate enough to write another piece for Harmonium, and would like to thank each and every singer in the group for their supreme talent and hard work (not to mention Dr. Matlack!) Fraser will be attending Harvard University this fall, where he plans to concentrate in music and continue his career in composition.

Fraser writes:

Musica Dei Donum Optimi was written in December 2013. I had wanted for a long time to write a more rhythmic and upbeat song, and this Latin text praising the many powers and strengths of music was the perfect source from which to create that piece. Structurally, the piece follows a basic form – fast, slow, fast, slow. Each section reflects a segment of the poem. The first fast section mirrors the poem's claim that music has the power to draw men and gods. Then, when the text turns to the ability of music to soothe savage spirits, the music becomes much more lyrical and harmonically lush. Again, the music returns to its more rhythmically driven mood when the text speaks of music's power to move beasts and the trees themselves, and finally retires back to its peaceful meditation when the poem ends with music's offer of solace to all. Each poetic concept is fleshed out as fully as possible, to create a deep and complex musical painting of the original Latin poem.

Musica Dei donum optimi trahit homines, trahit deos: Musica truces mollit animos tristesque mentes erigit. Musica vel ipsas arbores et horridas movet feras cunctisque solatia prestans.	Music, the gift of the supreme God, draws men, draws gods; music makes savage souls gentle and uplifts sad minds; music moves the trees themselves and wild beasts, affording solace to all.
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Born blind to a poor London family, **George Shearing** trained as a classical pianist but turned to jazz. He played dance-band gigs before settling in the United States in 1946. His quintet, first formed in 1949, lasted for many years and won a huge following for its many albums. He later worked extensively with Mel Tormé. He enjoyed an international reputation as a pianist, arranger and composer. Shearing was recognized for his inventive, orchestrated jazz. He wrote over 300 compositions, including the classic *Lullaby of Birdland*, which became a jazz standard.

Shearing wrote *Music to Hear* as a result of a commission from the Dale Warland Singers in 1985. He explains:

It occurred to me that, obviously, I would need a first-rate lyricist...one who wouldn't be too busy to help. Fortunately, almost immediately, William Shakespeare appeared and offered his literary services. In the opening selection, *Music to Hear*, my admiration for the works of Frederick Delius somehow seems to shine through. Then, bowing to the style of music composed during Shakespeare's time, I wrote *Shall I Compare Thee to a Summer's Day?* and *Is It for Fear to Wet a Widow's Eye?* Finally, segueing into the music I know and love best, I composed *Sigh No More Ladies* and *Blow, Blow Thou Winter Wind*.

Shearing also wrote another choral set of Shakespeare texts, *Songs and Sonnets*, which we look forward to performing sometime!

(From his obituary) Mr. Shearing was invited to perform at the White House by three presidents: Gerald R. Ford, Jimmy Carter and Ronald Reagan. He performed for the British royal family as well. The British Academy of Composers and Songwriters gave him the Ivor Novello Award for lifetime achievement in 1993. In 1996, he was invested as an officer in the Order of the British Empire, and 11 years later he was knighted. "I don't know why I'm getting this honor," he said shortly after learning of his knighthood. "I've just been doing what I love to do."

Music to Hear

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not,¹ joy delights in joy.
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?²
If the true concord³ of well-tuned sounds,
By unions⁴ married, do offend thine ear,
They do but sweetly chide⁵ thee, who confounds⁶
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire and child and happy mother
Who all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: 'Thou single wilt prove none.'⁷

1- 'you are sweet, thus you should delight in sweet things (i.e. music)'

2- 'why do you not gladly love the music you hear,

- or do you receive some gratification from your boredom (annoy)'
3- harmony
4- harmonious chords
5- scold
6- destroys
7- 'you will amount to nothing by remaining single'

Shall I Compare Thee to a Summer's Day?

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,⁸
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;⁹
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;¹⁰
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

- 8- 'the beauty (fair) of everything beautiful (fair) will fade (declines)'
9- 'nor will you lose the beauty that you possess'
10- 'because in my eternal verse you will live forever'

Is It for Fear to Wet a Widow's Eye?

Is it for fear to wet a widow's eye
That thou consumest thyself in single life?
Ah! if thou issueless¹¹ shalt hap to die,
The world will wail thee, like a makeless¹² wife;
The world will be thy widow and still weep
That thou no form of thee hast left behind,
When every private widow well may keep
By children's eyes her husband's shape in mind.
Look what an unthrift in the world doth spend
Shifts but his place, for still the world enjoys it;
But beauty's waste hath in the world an end,
And kept unused, the user so destroys it.
No love toward others in that bosom sits
That on himself such murderous shame commits.

- 11- childless
12- mateless (i.e. widowed)

Sigh No More, Ladies, Sigh No More

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never.

Refrain:

Then sigh not so, but let them go,
And be you blithe¹³ and bonny¹⁴,
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no more,
Of dumps so dull and heavy,¹⁵
The fraud of men was ever so,
Since summer first was leavy¹⁶.

Refrain

13- carefree
14- merry
15- 'down in the dumps'
16- leafy

Blow, Blow, Thou Winter Wind

Blow, blow, thou winter wind.
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.
Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits¹⁷ forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.

17- good deeds

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, an interest which informs many of his compositions. He wrote the text as well as the music to *Canary in a*

Coal Mine, which he wants sung with a lot of “groove” and which celebrates the importance of song to our very existence. So please join us when indicated!

Here's the story about the glory
of singing just like we do for you.
In olden times the men would go to the mines.
And to be sure that the air was there in the lines,
they'd take a canary, and as long as it sang,
they knew they were fine.

Wah-oo, we're singin' too.

Sometimes you feel you sing alone in the dark.
Sometimes you feel you're the only soul on the ark.
The dove carries the olive branch, the canary carries the song,
and we all work the mines.

Wah-oo, we're workin' too, with a tear in our voices.
We don't know if our air will last long.
So the music rejoices because we're here, alive,
and we sing this song.
We create this song.

Here's the story about the glory
of singing just like we do for you.
Keep the world alive,
that's a world where people are singing.

Son de la Loma was made popular by The Trio Matamoros, one of the most famous Cuban trova groups. Formed in 1925, they toured all of Latin America and Europe and recorded in New York. **Miguel Matamoros** was one of the greatest and most prolific composers of Cuba; *Mamá, son de la loma y cantan en llano* ("Mom, they're from the hill and they sing on the plain," i.e. "they're from the Orient and sing in Havana") was a big hit. The group, whose members stayed together for 35 years, disbanded in 1960. Born in Spain and active in Mexico, **José Luis Castillo** is one of the most outstanding and active conductor/composers on the Pan-American scene. He recently was named Artistic Director of the Bellas Artes Chamber Orchestra.

Mamá, yo quiero saber
de donde son los cantantes
que los encuentro galantes,
y los quiero conocer
con sus trovas fascinantes
que me las quiero aprender.

Mom, I want to know
where the singers are from
that I find so gallant,
and I want to meet them
with their fascinating songs
that I want to learn.

¿De donde serán?
Serán de la Habana.
Serán de Santiago, tierra soberana.
Son de la loma y cantan en [el] llano.

Where are they from?
They are from Havana.
They are from Santiago, the sovereign land.
They are from the hill and sing on the plain.

Ya verá, lo verá.

You'll see soon, you'll see it.

Mamá, ellos son de la loma,
pero mamá, ellos cantan en [el] llano.
¿De donde serán, mamá?
Que me las quiero aprender.
Ellos son de la loma
y los quiero conocer:
vamos a ver.
¡Si Señor!

Mom, they are from the hill,
but mom, they sing on the plain.
Where are they from, mom?
I want to learn their songs.
They are from the hill
and I want to know them:
let's go see.
Yes sir!

David L. Brunner is acclaimed as one of today's most active and versatile conductors and composers. His wide and varied expertise embraces all ages in professional, university, public school, community, church and children's choruses. Dr. Brunner is Professor of Music and Director of Choral Activities at the University of Central Florida, where he conducts the University Chorus and Chamber Singers, teaches courses in conducting and music education, and coaches composition students. He has won many awards and appears nationally as a guest conductor and adjudicator. **Yo Le Canto Todo El Día** is one of his most popular works, setting the text with infectious rhythms and playful melodies, which, although original, seek to capture the distinct charm of the Venezuelan region.

Ya me voy de corazón.
Ya me voy con un tambor.
Yo le canto todo el día
con cariño y alegría.
Ya me voy con un tambor,
con cariño y emoción.

I'm leaving now with my heart.
I'm leaving now with a drum.
I sing to him/her all day
with affection and joy.
I'm leaving now with a drum,
with affection and emotion.

Harmonium's 17th Annual New Jersey High School Student Composition Contest seeks to encourage young composers and create new repertoire. 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 music educator and Harmonium tenor **Matthew Swiss**.

Congratulations to our \$1,000 second-time Grand Prize winner Fraser Weist of Westfield High School! His sponsor is John Brozowski.

Second prize goes to **Henry Joseph Mathusek** of New Providence High School (sponsor Susan Kirkland) for *Refuge*. Henry is a freshman who loves music in all its forms. His first instrument is piano, and he plays many others as well as keyboard for NPHS Marching Band. He sings in the NPHS Men's, Concert, and Jazz Choirs and enjoys composing and recording his own work.

Honorable mention goes to Ridge High School's **Sarah Matsushima** for the second year in a row. Sarah is a senior and soprano. Section leader of the award-winning a cappella choir, she has also been a member of the school's orchestra for four years as a violinist. Sarah attends the Manhattan School of Music PreCollege, where she is a Voice Major with a Composition Secondary Major. She wrote her first choral piece for last year's composition contest, and now writes for both instruments and voice. When Sarah is not singing, playing or writing music, she is at dance classes. She is a member of New Jersey Tap Ensemble's youth company, NJTap2. Sarah would like to thank her family for supporting her decision to pursue music as a career, as well as her wonderful and very encouraging composition teacher, Dan Bar-Hava.

Last, but not least, a big congrats goes out to Harmonium's graduating high school seniors, **Arthur Brooks** and **Caylee Seredvick**. We wish them both the best in all their singing and non-singing future endeavors!