



Winds of Change
June 1st and 2nd, 2013

Program Order

Breaths Ola, O Che Buon Echo!	Ysaye Barnwell (b. 1946) Orlando di Lasso (1532-1594)
Zefiro Torna For the Four Winds	Claudio Monteverdi (1567-1643) Imant Raminsh (b. 1943)
Singet dem Herrn Give Unto the Lord <i>Chris Hatcher, organ</i>	Heinrich Schütz (1585-1672) Edward Elgar (1857-1934)
Wind of the Western Sea (Grand Prize Winner)	Fraser Weist (b. 1995)
Spell of the Elements <i>Joan Tracy, piano</i> *****	Abbie Betinis (b. 1980)
Gloria from <i>Western Wynde Mass</i> <i>Ken Short, Linda Clark; John Lamb, Marilyn Kitchell, Beth Shirley, Robert Emmerich; Ben Schroeder, Max Calbick, Kim Williams</i>	John Taverner (c. 1490-1545)
Doluri (Georgian Drum Dance) Shakespeare Songs, Book VI When Daisies Pied Fear No More Where the Bee Sucks, There Suck I CHAMBER SINGERS	Alexi Matchavariani (1913-1995) Matthew Harris (b. 1956)
Tshotsholoza (South African) MEN <i>Greg Jung</i>	arr. Jeffrey Ames (b. 1969)
O Yo Yo (French Canadian) WOMEN <i>Joe Keefe, percussion team leader</i>	arr. Stephen Hatfield (b. 1956)
Entarisi Ala Benziyor (Turkish) Every Night (When the Sun Goes Down) (American) <i>Adam Aguanno</i>	Muammer Sun (b. 1932) Gwyneth Walker (b. 1947)
Son de Camagüey (Cuban)	arr. Hatfield

We conclude Dr. Anne's 25th anniversary season with a wind-themed pre-tour extravaganza of global music, some of our favorite composers, and music that will travel to Greece and Turkey with us at the end of June.

Singer/songwriter **Dr. Ysaye M. Barnwell** composed *Breaths* to words by Birago Diop. She is a native New Yorker now living in Washington, DC where since 1979, she has performed with Sweet Honey in the Rock. Dr. Barnwell spends much of her time off stage working as a master teacher and choral clinician in cultural performance theory.

Refrain:

Listen more often to things than to beings.
Tis' the ancestors' breath,
When the fire's voice is heard.
Tis' the ancestor's breath,
In the voice of the water.

Those who have died have never, never left.
The dead are not under the earth.
They are in the rustling trees,
They are in the groaning woods,
They are in the crying grass,
They are in the moaning rocks,
The dead are not under the earth.

Refrain

Those who have died have never, never left.
The dead are not under the earth.
They are in the woman's breast,
They are in the wailing child,
They are with us in the home,
They are with us in the crowd,
The dead are not under the earth.

Refrain

Orlando di Lasso 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 more than 1,200 works are international in scope, ranging from German part-songs to ribald Italian madrigals to Latin Masses and motets and French love songs. Here, with *Ola, O Che Buon Echo!*, he has crafted a true compositional echo, yet the music retains both rhythmic and harmonic variety as it overlaps.

Ola, o che buon echo!
Pigliamoci piacere!
Ha-ha, ridiamo tutti!
O buon compagno! Che vuoi tu?
Voria che tu cantassi una canzona.
Perchè? Perchè si?
Perchè no?
Perchè non voglio.
Perchè non vuoi?
Perchè non mi piace!
Taci dico!
Taci tu! O gran poltron!
Signor, si!
Orsu non più!
Andiamo!
Adio buon echo!
Rest' in pace!
Basta!

Hello! What a lovely echo!
Pleased to meet you!
Ha-ha, let's all laugh!
Oh my fine companion! What do you want?
I'd like you to sing a song.
Why? Why should I?
Why not?
Because I don't want to.
Why don't you want to?
Because I don't feel like it!
Be quiet I say!
You be quiet, you big fool!
Yes Sir!
Come now, no more!
Let's go!
Goodbye good echo!
Rest in peace!
That's enough!

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 that "considers harmony not commanding but commanded, and makes words the mistress of harmony." *Zefiro Torna*, from 1614, illustrates Monteverdi's dramatic tendencies, especially in depicting the shifting mood at the end of Petrarch's sonnet.

Zefiro torna, e'l bel tempo rimena,
e i fiori e l'herbe, sua dolce famiglia,
et garir Progne et pianger Filomena,
e primavera candida e vermiglia.

Zephyr¹ returns and with him fair weather,
and the flowers and grass, his sweet family,
and Procne's warbling and Philomel's plangent song ²
and spring in all its white and crimson display.

Ridono i prati, e'l ciel si rasserena;
Giove s'allegra di mirar sua figlia;
l'aria e l'acqua e la terra è d'amor piena;
ogn' animal d'amar si racconsiglia.

The meadows laugh, the sky is serene;
Jove³ delights in watching his daughter;
air and sea and earth are full of love;
every beast tells itself to find a mate.

Ma per me, lasso, tornano i più gravi
sospiri, che del cor profondo tragge
quella ch'al ciel se ne portò le chiavi;
e cantar augelletti, e fiorir piaggie,
e 'n belle donne oneste atti e soave
sono un deserto, e fere aspre e selvaggie.

Yet for me, alas, return those heaviest of
sighs, drawn from the depths of my heart
by she who has taken its keys to heaven;
and despite birdsong and fields of flowers,
and the honest, gentle acts of fair maidens,
I am but a desert, surrounded by savage beasts.

1- Greek god of the west wind

2- sisters in Greek mythology who were turned into birds (Procne a swallow and Philomel a nightingale)

3- Jupiter, the Roman king of the gods

Imant Raminsh was born in Latvia and emigrated to Canada at an early age, studying at the Royal Conservatory of Toronto, Akademie Mozarteum (Salzburg), the University of British Columbia and the University of Victoria. He is the founding conductor of the Prince George Symphony, Aura Chamber Choir and Nova Children's Choir. As a composer, he is especially known for his choral works and has received many commissions and awards including the Canadian Choral Conductors National Choral Award (1990, 1994). *For the Four Winds* was written for the Finnish six-voice a cappella group Rajaton. The work begins quietly and then expands through higher and higher keys as the text indicates.

The currents of time and place and people;
I will let them move me
and unclench my fist,
so they may touch the heavens.

I will expand, my full heart,
a pearl in a familiar cavern;
I will be lifted, weightless, until I know
the skies and the stars and the whispers.

Heinrich Schütz was a prolific composer and teacher and the German heir of the Italian polychoral tradition. As a youth, Schütz travelled to Venice to study with the great Giovanni Gabrieli, who on his deathbed bequeathed his composer's ring to the worthy pupil. In 1614, Schütz became Kapellmeister in Dresden where he remained for sixty years. Schütz's oeuvre runs the gamut from early Italianate madrigals, through sacred motets, solo motet-concertos with instruments, austere passions, to a sprightly

Christmas Oratorio and heartfelt Requiem. The most Venetian of his collections is the 1619 *Psalms of David* in which Psalm 98, ***Singet dem Herrn*** (SWV 35) is found. Two distinct SATB choirs toss the verses back and forth, with anticipations in the tenor parts adding impetus, and colorful text settings (“brause”= the roaring of the sea, “mit Drommeten”= with trumpets, “die Wasserströme”= floods) leading to eight-part homophonic cadences.

Singet dem Herrn ein neues Lied,
denn er tut Wunder.
Er sieget mit seiner Rechten
und mit seinem heiligen Arm.
Der Herr lässet sein Heil verkündigen,
für den Völkern lässet er seine
Gerechtigkeit offenbaren.

Er gedenket an seine Gnade
und Wahrheit dem Hause Israel.
Aller Welt Enden sehen
das Heil unsers Gottes.
Jauchzet dem Herren,
alle Welt;
singet, rühmet und lobet!
Lobet den Herren mit Harfen,
mit Harfen und Psalmen!
Mit Drommeten und Posaunen
jauchzet für dem Herrn,
dem Könige!
Das Meer brause und was drinnen ist,
der Erdboden und die drauf wohnen.
Die Wasserströme frohlocken,
und alle Berge sind fröhlich
für dem Herrn;
denn er kommt, das Erdreich zu richten.
Er wird den Erdboden richten mit Gerechtigkeit
und die Völker mit Recht.

Ehre sei dem Vater und dem Sohn
und dem Heiligen Geist,
wie es war im Anfang,
jetzt und immerdar,
und von Ewigkeit zu Ewigkeit.
Amen.

O sing unto the Lord a new song;
for he hath done marvelous things:
his right hand, and his holy arm,
hath gotten him the victory.
The Lord hath made known his salvation:
his righteousness hath he openly shewed
in the sight of the heathen.

He hath remembered his mercy
and his truth toward the house of Israel:
all the ends of the earth
have seen the salvation of our God.
Make a joyful noise unto the Lord,
all the earth:
make a loud noise, rejoice, and sing praise!
Sing unto the Lord with the harp;
with the harp, and the voice of a psalm!
With trumpets and trombones
make a joyful noise before the Lord,
the King!
Let the sea roar, and the fullness thereof;
the world, and they that dwell therein.
Let the floods clap their hands:
let the hills be joyful together
before the Lord;
for he cometh to judge the earth:
with righteousness shall he judge the world,
and the people with equity.

Glory be to the Father and to the Son:
and to the Holy Ghost;
as it was in the beginning,
is now, and ever shall be:
from eternity to eternity.
Amen.

Edward Elgar, England’s great late-19th century composer, is remembered chiefly for his orchestral works and *Pomp and Circumstance Marches*, but he also wrote a variety of choral music from the huge cantata *The Dream of Gerontius* to smaller anthems and large cathedral-scale psalm settings such as ***Give Unto the Lord***, a setting of Psalm 29. This grand work for orchestra or organ and chorus was written for the Sons of the Clergy Festival at St. Paul’s Cathedral, April 30, 1914. It contains a certain amount of joyful bombast (especially in the bass section) in the depiction of the mighty voice of the Lord which “breaketh the cedars” and “shaketh the wilderness,” a poetic description of a thunderstorm. It ends with a

musical depiction of the peace of the Lord's temple, in the elegiac contemplativeness associated with Elgar.

Give unto the Lord, O ye mighty,
give unto the Lord glory and strength,
give unto the Lord the glory due unto His name.
Worship the Lord in the beauty of holiness.
The voice of the Lord is upon the waters:
the God of glory thundereth;
it is the Lord that ruleth the sea.
The voice of the Lord is mighty in operation;
the voice of the Lord is full of majesty;
the voice of the Lord breaketh the cedars;
yea, he breaketh the cedars of Lebanon.
The voice of the Lord divideth the flames of fire,
the voice of the Lord shaketh the wilderness
and strippeth the forests bare.
In His temple doth every one speak of His glory.
Worship the Lord in the beauty of holiness.
The Lord sitteth above the water-flood;
and the Lord remaineth a King forever.
The Lord shall give strength unto His people;
the Lord shall give His people the blessing of peace.

Fraser Weist, our Grand Prize Winner with *Wind of the Western Sea*, is a junior at Westfield High School. He has been composing since the 7th grade, where his appreciation for video game music ended up getting him interested in creating his own pieces. Over the next several years, Fraser experimented with many different styles of music, and participated in various composition programs (including the Interlochen Center of the Arts, which he attended last summer). Fraser also enjoys participating in his high school's theatrical productions, which have allowed him to develop an appreciation of the musical theater genre. In writing his music, Fraser considers the works of Debussy and Ravel, with their lush and complex harmonies, to be the most influential towards his compositions. Fraser plans to attend the Conductors Institute at Bard College this summer to try his hand at conducting one of his own pieces with a professional orchestra.

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea.
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.
Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon;
He will come to his babe in the nest.
Silver sails all out of the west
Under the silver moon.

Composer **Abbie Betinis** writes music called “inventive, richly melodic” (*The New York Times*), “superb... whirling, soaring” (*Tacoma News Tribune*) and “the highlight” of the program (*Boston Globe*). With over 50 commissioned works for ensembles such as Cantus, The Dale Warland Singers, New England Philharmonic, and The Rose Ensemble, Abbie has been awarded a McKnight Composer Fellowship, grants from The American Composers Forum, ASCAP, and The Jerome Foundation, and was recently listed in NPR Music’s *Top 100 Composers Under 40*. She graduated from St. Olaf College and The University of Minnesota, and studied harmony and counterpoint at the European American Musical Alliance in Paris. A former alto in The Dale Warland Singers, she now sings with The Singers-Minnesota Choral Artists. She lives in St. Paul, where she is composer-in-residence with The Schubert Club and adjunct professor of composition at Concordia University. *Spell of the Elements* was written in 2007 for the Youth Chorale of Central Minnesota, on a poem by Elizabeth Jennings (1926-2001). Abbie explains:

This piece is inspired by the four Classical elements (Earth, Air, Fire, and Water). In it, the voices invoke each element and request of it certain characteristics. The process is similar to, and often associated with, the ancient practice of “calling the directions.” In fact, as the lyrics suggest, each element is associated with a direction, as well as with a color, action and part of the body. As in traditional practice, toward the end of the piece, the elements are thanked and dismissed one by one.

The staging of Choir II is provided by the composer.

Fire and water, air and earth
Contend, unite.
A magic birth is taking place
Somewhere not far
Celebrated by a star.

Take the music of the wind,
Take the fingers of a mind
Making, breaking, letting go.
Take the blanket of the snow.

And a necklace of the stars,
Take the footsteps of the hours.
All can spell-bind, all can build,
All will come if you have called.

I call the power of the North,
The power to make,
Rich Earth create!
Make me steady, strong, serene,
Make my body evergreen!

I call the power of the East,
The Air I take,
Breathe, circulate,
Lift me high'r,
Fly, inspire!

I call the power of the South,
The power to grow,

Love, spark my soul,
Burn, crimson Fire,
Fill me with desire!

I call the power of the West,
The power to flow,
Dream Water, deeply know,
Help me move compassionately,
Blend in me!

We are subject to a spell.
It is married to free-will.
Come the spring the earth will lie
Lucky under lucky sky.

No determinism has
Power to hold us long.
We pass into every element,
Come and gone but never spent.

John Taverner was one of the most important composers of the early English Renaissance era. His most distinguished posting was in 1526, when he became the first Organist and Master of the Choristers at Christ Church, Oxford, appointed by Cardinal Thomas Wolsey. He is famous mostly for his sacred vocal music. His best known mass, *The Western Wynde*, is based on a popular song. The theme appears in all parts, not just as a tenor *cantus firmus*. In the *Gloria*, it begins quite clearly in the soprano. When not being quoted exactly, the theme is still infusing and informing all parts. Some sections are very melismatic; we have chosen to set them off in small semi-choir groups. The final *Cum Sancto Spiritu* section goes into an exciting triple meter with a sweeping “Amen.”

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili Unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,

Glory be to God on high
and on earth peace
to men of good will.
We praise thee.
We bless thee.
We worship thee.
We glorify thee.
We give thanks to thee
for thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For Thou only art Holy.
Thou only art the Lord.

tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris.
Amen.

Thou only, O Jesus Christ, art Most High.
With the Holy Ghost:
in the glory of God the Father.
Amen.

Alexi Matchavariani was one of the best known and most eminent Georgian composers of the Soviet period. He was born in the city of Gori, attended Tbilisi Conservatory, and returned there to teach on the recommendation of Dmitri Shostakovich. He was made a People's Artist of the USSR and received the Shota Rustaveli Prize from his native Georgia. Like many Soviet composers, his success came also with times of official Soviet government criticism, censorship and arrest. In addition to his choral works, he composed five symphonies, ballets, concertos, theater and film music. He drew on Georgian folk themes in many of his works. *Doluri*, one of his early works, was written in 1935, a time when official controls on Soviet composers were very stringent. The imitation of the drum sounds and melodic structures taken from folk music are combined with an inventive harmonic setting (notes provided by *earthsongs* publishers).

Asi ts'ikhe mosangruli
Khmlit avighe da movchrdile.
Ra qopila sheni guli
Rom veghar davimorchili?
O chemo lamazo,
Kali khar tu jadokari,
Gamikhseni gulis k'ari!

I have conquered 100 castles with my sword
and I shade my eyes.
How can it be that I can no longer
conquer your heart?
Oh my lovely one,
enchantress of the magic wind,
open your heart's door!

Composer **Matthew Harris**, born in 1956 in New York State, studied at The Juilliard School, New England Conservatory and Harvard University. His teachers include Elliott Carter, Milton Babbitt, Roger Sessions and Donald Martino. Mr. Harris has taught at Fordham University and Kingsborough College, CUNY. He lives in New York City, where he works as a musicologist.

Mr. Harris received two grants in composition from the National Endowment for the Arts and fellowships from the New York Foundation for the Arts, Tanglewood, Composers Conference at Wellesley, Ives Center, Conductors Institute, and The MacDowell and Yaddo artist colonies; his compositions have won many prizes. His choral works have been performed by The Dale Warland Singers and The New Amsterdam Singers, who performed his music at the televised Three Tenors concert at the Meadowlands. Harmonium Choral Society has performed his earlier books of *Shakespeare Songs* in various concerts, as well as his major cantata *Oceanic Eyes*, and commissioned and premiered his major Christmas oratorio, *A Child's Christmas in Wales*, in 2002. Matt keeps swearing he's done with *Shakespeare Songs*, but their popularity has him continuing, and *Book VI* was published in 2010. He writes "My *Shakespeare Songs* are settings of the lyrics for songs in Shakespeare's plays. *When Daisies Pied* has sweet, pastoral music that turns raucous and bluesy when we find out the portent of the bird's song. *Fear No More* is an elegy which describes death so soothingly, it almost becomes a lullaby. I end with the sprightly *Where the Bee Sucks, There Suck I*, a song for Ariel in *The Tempest* when he's set free."

When Daisies Pied

When daisies pied¹ and violets blue,
And lady-smocks² all silver white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight,
The cuckoo then, on every tree,

Mocks married men;
For thus sings he, Cuckoo!
O word of fear, unpleasing to a married ear!

When shepherds pipe on oaten straws,³
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,⁴
And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men;
For thus sings he, Cuckoo!
O word of fear, unpleasing to a married ear!

1- having patches of two or more colors
2- cuckoo flower with pale pink or white petals
3- reed pipes
4- when turtledoves mate, and crows, and blackbirds

Fear No More

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great,
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must¹
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure² rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign³ to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear⁴ thee!
Nothing ill come near thee!
Quiet consummation⁵ have;
And renowned be thy grave!

1- the king, teacher, and doctor must
2- condemnation
3- co-sign (i.e. signing up to the same fate)
4- to leave alone

5- the ultimate end (death)

Where The Bee Sucks, There Suck I

Where the bee sucks, there suck I:
In a cowslip's¹ bell I lie;
There I couch when owls do cry.
On the bat's back I do fly.
After summer merrily:
Merrily, merrily, shall I live now,
Under the blossom that hangs on the bough.

1- an English primrose with fragrant yellow flowers

Tshotsholoza is a South African freedom song that began as an old miner's song, sung by men from the Ndebele ethnic group that travelled by steam train from their homes in Zimbabwe to work in South Africa's diamond and gold mines. The song has since become a de facto national anthem, as it was a rallying cry for freedom as the apartheid system of government was brought to an end and Nelson Mandela was released from prison. Since then, it has seen even more widespread use in popular culture and has served as musical "battle cry" for South African sports teams, receiving particular notoriety in 2010 when it was prominently featured in the World Cup games hosted in South Africa. This particular version of the song, arranged by **Jeffrey Ames** for the Florida TTBB All-State Chorus in 2005, draws text from both Zulu and Ndebele dialects.

Tshotsholoza kulezo ntaba	Go forward on those mountains;
Stimela siphume South Afrika.	the train is coming from South Africa.

Wen'u yabaleka kulezo ntaba	You are running away on those mountains;
Stimela siphume South Afrika.	the train is coming from South Africa.

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 that informs many of his compositions, like this Quebec children's song, *O Yo Yo*. Hatfield explains "this bears traces of European origin, *Les femmes des maris aux vignes* ('The Women Whose Husbands are in the Vineyards')." In the game of love, you want what you can't have, which is one of the reasons why Roman Catholic culture is so full of songs and stories of monks flirting with women, and vice versa. In Quebec, *une moine* is not only a monk, it is a spinning top, and the brisk rhythmic songs of "merry monks" were also sung by children as they played spinning games.

J'rent' dans une église	I went into a church
Là où il n'y avait rien.	Where nothing was there.
J' ai aperçu plus loin	I saw further on
Un p' tit moine dans un coin	A little monk in a corner
Qui confessait trois femmes	Who was giving confession to three women
Et le verre à la main,	With a glass in his hand,
Commence par la plus jeune,	Starting with the youngest,
Parce qu'elle restait plus loin.	Because she stayed the furthest away.
Et il dit aux deux autres,	And he says to the other two,
Vous reviendrez demain.	Come back tomorrow,
Demain à la meme heure,	Tomorrow at the same time

Ou un peu plus le matin.
Nous irons aux noisettes
Et nous boirons du vin.

Or a little earlier in the morning,
We'll go and gather hazelnuts
And drink some wine.

Entarisi ala Benziyor is a folk song most likely from Istanbul or the vicinity. There is also a Greek version of the song, suggesting the strong musical ties shared between the Greek and Turkish peoples. *Entarisi* features a heptatonic melodic orientation (6 notes, G to E^b) and a traditional rhythmic mode (2+2+2+3=9/8). Turkey is a democratic, secular, unitary, constitutional republic with a rich and diverse history and culture, and an immense and historic influence on the countries of the Arab world, central Asia and central Europe. The Turkish straits in the northwest corner of the country form the boundary between Europe and Asia. Although choral music, in a Western sense, has only influenced Turkish musical life since the 19th century, group singing has always been a part of the culture. Turkish music is a veritable melting pot of influences. Because Istanbul was the seat of the Ottoman Empire from the 15th to the 19th centuries, Turkey received much of the cultural enrichment of a wealthy, cosmopolitan center. Persian, Arab, Byzantine and Islamic influences combined with pre-Islamic Anatolian culture to spur the development of a unique art, folk, and religious music scene in the country. In recent decades, Turkey has produced many Western-style choirs, and Turkish composers have begun incorporating traditional Turkish elements into Western-style choral music. **Muammer Sun** was born in Ankara and received his musical training from Ankara State Conservatory, where he studied composition, Turkish folk music, conducting, and the Turkish modal and harmonic system. He has had an active life teaching including appointments at Ankara State Conservatory, Izmir State Conservatory, Istanbul State Conservatory, and Hecettepe University Conservatory. He has also demonstrated his passion for music education by helping to revise the Turkish Ministry of Education's primary school music program and by establishing 166 children's choruses across the country. His compositions draw on Turkish traditional and folk music, often using traditional modes and quartal harmony to achieve a national Turkish style (notes by André de Quadros and Stephen Stacks).

Entarisi ala benziyor
Şeftalisi bala benziyor
Benim yarım bana benziyor
Olamaz ne çare o nişanlıdır
Kaytan bıyıklı delikanlıdır
Şekerli misin vay vay
Kaymaklı mısın vay vay
Entarisi biçim biçim
Ölüyorum senin için
Ağlatma gel başın için

Her dress is a beautiful red,
the peach in her hand is like honey;
her heart looks like mine.
But I have no solace, for she belongs to another:
a chivalrous young man with a fine moustache!
Oh! Oh! Is she sweet?
Oh! Oh! Is she tender?
Her dress is beautifully intricate,
"I am longing for you!
Do not disregard my weeping!"

Gwyneth Walker is a graduate of Brown University and The Hartt School of Music. She holds both Masters and Doctor of Musical Arts degrees. A former faculty member of The Hartt School of Music and The Oberlin College Conservatory, Walker resigned from academic employment in 1982 to pursue a full-time career as a composer. She provides the following notes: "This arrangement of the traditional Appalachian song, *Every Night (When the Sun Goes Down)*, focuses on the transcendence of faith over sorrow and of peace (through death) over suffering and pain."

Ev'ry night, when the sun goes down,
I hang my head and mournful cry.

True love, don't weep or mourn for me.
The Lord has come to set me free.

And ev'ry night, and ev'ry night,
I pray the Lord my train would come,
To take me back where I come from.

And when I rise up in the sky,
If you look up quickly,
You can see me passing by.
On wings of silver, I will fly.

Stephen Hatfield explains: “*Son de Camagüey* is a Cuban folk song from which I have taken the refrain and then framed it with kaleidoscopic patterns of ostinati inspired by the song, and by Afro-Cuban music in general. The verse of the song praises not only the music and scenery of Camagüey, but also how naturally good-looking the people are!”

Esta es cosa linda,	That's a beautiful thing,
esta costa brava.	that splendid coast.
Camagüey, ay linda.	Camagüey, how beautiful.
Estas tradiciones,	Those traditions,
ay que lindas son,	oh, what beautiful sounds,
son de Camagüey.	the sounds of Camagüey.

Harmonium's 16th 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 Grand Prize winner Fraser Weist of Westfield HS!

Second Place (\$250): J. Eric Roper of New Providence HS - "The Four Winds." A current senior, Eric plans to attend Westminster Choir College of Rider University in the fall, studying Music Education and Composition. When he is not composing music, Eric can be found singing and performing with The Paper Mill Broadway Show Choir, The Gargoyles (a young men's acapella group), The New Providence High School Select Choirs, and Harmonium Choral Society. He recently performed in the All-Eastern Chorus and also played the role of the Beast in the NPHS production of *Beauty and the Beast*. His teacher-sponsor is Susan Kirkland. This is Eric's third year placing in the contest.

Honorable Mention (\$100): Sarah Matsushima of Ridge HS in Basking Ridge - "The Princess: Sweet and Low," who writes:

My sponsor was my mother, Shari Loe. I take a precollege composition class at the Manhattan School of Music, where I am a Classical Voice major. In addition to singing, I also play piano, violin, bass guitar, and ukulele. With regard to composition, I usually write for voice and piano or ukulele, but when I heard about this contest, I thought I might as well give it a try since I do a lot of choral singing at school- I am co-section leader of the Soprano 1's of Ridge High School's A Cappella Choir. I have also been a member of Region II Mixed Chorus and New Jersey Youth Chorus. Additionally, I have been in a number of Light Opera of New Jersey (formerly Ridge Light Opera) productions, including *My Fair Lady* and September Song. I also have been dancing for 14 years and I am currently in a pre-professional tap company called NJTap2. I am honored to have received recognition for my entry, and look forward to entering again next year.

Honorable Mention (\$100): Jamie Currie of New Providence HS - "Sweet and Low." A current senior, Jamie has been looking forward to this competition since last June. Jamie is a singer, guitar player, sax player, and songwriter. When's he not in NPHS's music wing, you can also find him on the track for cross country, in the pool for swimming, on the courts for tennis, or on the field for marching band. Recently, Jamie played the role of Cogsworth in the NPHS production of *Beauty and the Beast*. Jamie is the president of the NPHS Jazz Choir and is a tenor. He also plays guitar in the Jazz Band. Jamie joined Harmonium Choral Society as a Tenor II after being extremely impressed by last June's "From the Mountains to the Sea" concert, where his song *Sea Fever* was performed. Jamie is thankful to be in the competition again. He will be attending Lehigh University this fall to study mechanical engineering.

Forty Harmonium singers will continue to rehearse for our upcoming tour to Greece and Turkey.

Please join us for a **free Bon Voyage Concert!**

Wed. June 26- 7:30 p.m. Christ the King Church, New Vernon, NJ

Tour concerts:

Sat. June 29- Evening Concert in the Acropolis Museum (ATHENS)

Mon. July 1- Evening Concert in the Homerion Cultural Centre (CHIOS)

Wed. July 3- 8 p.m. Concert in Buca Baptist Church (IZMIR)

Fri. July 5- 7 p.m. Concert in the Cathedral of the Holy Spirit (ISTANBUL)